

THE ATHENÆUM

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No. 1720.

LONDON, SATURDAY, OCTOBER 13, 1860.

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UNIVERSITY OF LONDON.

MATRICULATION EXAMINATION.
Gentlemen intending to Matriculate in January, 1861, are informed that, by permission of the Council of University College, a class is about to be formed for the purpose of reading the Subjects required at that Examination.
The Class will meet in the College daily (Saturdays excepted), from 6 to 8 p.m.
Fee for the Course, 5l.
For further particulars apply to Dr. ADAMS, University College, London.

UNIVERSITY COLLEGE, LONDON.

FACULTY OF ARTS AND LAWS.
THE SESSION WILL COMMENCE ON TUESDAY NEXT, October 16, at Three o'clock.
EDWARD S. BEESLY, A.M., Professor of History, will deliver the INTRODUCTORY LECTURE, Subject, 'The Relation of History to Political Science.'
Prospectuses and further Particulars may be obtained at the Office of the College; also, Special Comparative Prospectuses, showing the Courses of Instruction in the College in the Subjects of the Examinations for the Civil and Military Services.
RICHARD POTTER, A.M., Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.
October 10, 1860.

KING'S COLLEGE, LONDON.

ELEMENTS OF MICROSCOPIC ANATOMY AND PHYSIOLOGY.
Professor BEALE, F.R.S., will COMMENCE a COURSE of about TWENTY LECTURES on WEDNESDAY EVENING, October 17, at Eight p.m.
Fee, 12 1/2s. 6d.
For Syllabus and full Particulars, apply at the College Office.
R. W. JELF, D.D., Principal.

EVENING LECTURES at the MUSEUM

OF PRACTICAL GEOLOGY, Jernyn-street.
Dr. HOPMANN will COMMENCE a COURSE of TEN LECTURES, 'On the Elements of Chemistry,' on WEDNESDAY EVENING, at Eight o'clock. To be continued on each succeeding Wednesday Evening.
Tickets for the whole Course, price 5s., may be had at the Museum.

MANCHESTER NEW COLLEGE.

The ADDRESS on the OPENING of the SESSION 1860-61 will be delivered by the Rev. JAMES MARTINEAU in UNIVERSITY HALL, Gordon-square, London, on MONDAY, the 15th of October, at Four p.m.
R. D. DARBISHIRE, Secretaries.
CHARLES BEARD, Secretaries.

CHEMICAL LABORATORY, UNIVERSITY OF EDINBURGH.

The LABORATORY of the University of Edinburgh will be opened for the WINTER SESSION on NOVEMBER 1st. The instruction is under the immediate superintendence of the Professor, Dr. LYON PLAYFAIR, C.B. F.R.S.; aided by Dr. GUTHRIE, F.R.S.E., and Mr. WARKLITZ, F.R.S.E.
The HOPE PRIZE, of the annual value of 50l., is awarded for Original Investigations.

LIVERPOOL SOCIETY OF FINE ARTS.

As some of the Purchasers of Pictures in this Society's Exhibition are desirous of removing them, the Council have decided to accede to the Applications they have received, provided other Pictures of equal merit are forwarded to take the place of those which may be removed. Any Artist who may wish to forward Pictures for Exhibition for the remainder of the Session is requested forthwith to communicate with the Honorary Secretary, 24, North John-street, Liverpool. The Pictures contributed must be of moderate size, and genre Pictures will be preferred.

WHITTINGTON CLUB AND ATHENÆUM, Arundel-street, Strand.

President—Mr. Alderman MECH.
This Club offers in combination the advantages of a West-End Club and Literary Institution. The Club Department is now conducted, with great satisfaction to the Members, by Mr. T. Rudkin. The Club-House has recently been rebuilt, and possesses all the necessary room for the accommodation of 1,500 Members. In the Large Room, one of the handsomest in London, Drawing-room Assemblies are held every Tuesday Evening, and Lectures and Concerts are given from time to time.
Mons. Louis Blanc is engaged, and will inaugurate the Season by giving two Lectures, on the 15th and 22nd of November, 1860. The Yearly Subscription is 5l. 2s. No Entrance Fee.
Full Particulars and Forms of Nomination may be had at the Club-House.
The Large Room to be let for Meetings.

RAY SOCIETY.—The Council of the Ray

Society regret the unavoidable delay in the issue to the Subscribers of the Volume for 1859.—Mr. Blackwall's Monograph of British Spiders. The Plates to this Volume have to be carefully coloured by hand, and as the figures are rather numerous, and the number of Subscribers exceeds 600, the process of colouring the whole issue necessarily requires time.
The Volume will probably be issued early in 1861.

SCHOOL WANTED.—WANTED TO PURCHASE,

by a private Tutor, of long experience, a SECOND-CLASS BOARDING and DAY SCHOOL for BOYS. It must be within the suburbs of London, or near some large Town within 40 or 50 miles of London.—Address, stating Terms (which must be moderate) and full Particulars, to O. F., care of Henry Greenwood, Advertising Agent, Liverpool.

ASSISTANT MASTER.—An industrious,

gentlemanly YOUNG MAN, aged 17-20, may obtain an immediate ENGAGEMENT as Junior Assistant in a Boy's School near London. He must be competent to instruct in the usual Branches of a sound English Education, including a thorough knowledge of the Rudiments of Arithmetic. Superior Writing is an absolute necessity. One wishing to acquaint himself to the management and control of Boys, and who follows the Profession with energy, and not as a temporary arrangement, will receive encouragement.—References. Testimonials, &c., to be addressed to M. A., care of Whitehead & Morris, 1, Philip-lane, E.C.

SURGEONS' HALL, EDINBURGH.

WINTER SESSION, 1860-61.—THE INTRODUCTORY ADDRESS will be delivered by Dr. SANDERS on MONDAY, November 6, at 1 p.m.—The Prospectus may be obtained on application to Dr. JOHN STRUTHERS, Secretary to the Medical and Surgical School.

EXAMINATIONS for SCIENCE CERTIFICATE

GATES of the COMMITTEE of COUNCIL on EDUCATION (under the Minute of the 2nd of June, 1859) will take place at the Offices of the Science and Art Department, South Kensington, on the Days shown below.
The Examinations will last, each Day, from 10 a.m. till 6 p.m., with one hour's intermission in the middle of the Day, except on the Days for Subject I. and Chemical Analysis.
Candidates for Certificates who have registered their Names must attend at 10 minutes before 10 a.m., at the Offices, South Kensington, on the Day or Days which are indicated for the Subjects they wish to be examined in.

Practical Plane Geometry, Mechanical and Machine Drawing, &c.	Subdivision I.	Monday, 5th Nov. Tuesday, 6th Nov.
Mechanical Physics	Subdivision II.	Wednesday, 7th Nov. Thursday, 8th Nov.
Experimental Physics	Subdivision I.	Friday, 9th Nov. Saturday, 10th Nov.
Chemistry	Subdivision II.	Monday, 19th Nov. Tuesday, 20th Nov.
Geology and Mineralogy	Subdivision I.	Monday, 19th Nov. Tuesday, 20th Nov.
Natural History	Subdivision II.	Wednesday, 14th Nov. Thursday, 15th Nov.

By order of the Committee of Council on Education.

UNIVERSITY OF ST. ANDREWS.

Chancellor—THE DUKE of ARGYLL, K.T. LL.D.
Vice-Chancellor—Principal TULLOCH, D.D.
Rector—Sir R. A. ANSTRUTHER, Bart.

UNITED COLLEGE OF ST. SALVATOR AND ST. LEONARDS.

Principal—JAMES D. FORBES, D.C.L.
The CLASSES in this College WILL OPEN on MONDAY, the 5th November, when the Principal will deliver an INTRODUCTORY ADDRESS, at Twelve o'clock.

Humanity—Mr. Sharp, Assistant to Dr. Pyper.
Greek—Professor Miller.
Mathematics—Professor Fischer.
Logic and Rhetoric—Professor Veitch.
Moral Philosophy and Politics—Economy—Prof. Ferrier.
Natural History—Professor Macdonald.
Natural Philosophy—Professor Swann.
Chemistry—Dr. Heddle, Assistant to Prof. Connell.
Comparative Anatomy and Physiology—Dr. Day.
Institutes of Medicine—Dr. Day.

Principal FORBES intends to deliver a short Course of Lectures in December and January (on Mondays and Thursdays, at Two o'clock), on a subject to be afterwards announced.

MILLER PRIZES.—The Miller Prize Fund at present yields the sum of 750l. per annum, which is divided in certain proportions among Students of the first, second, third, and fourth years of study.

BURSARIES.—On THURSDAY, the 1st November, the following Bursaries will be awarded after comparative trial:—Four Foundation Bursaries of the value of 10l. each: one Grey Bursary of 10l.; one White Bursary of 6l. 6s.; and one Ramsay Bursary of from 25l. to 30l.

The RAMSAY Fellowship, of the value of from 100l. to 1200l. per annum, and tenable for four years, will be competed for either at the close of the Session 1860-61, or at the commencement of the Session 1861-62.

ST. MARY'S COLLEGE.

Principal—THE VERY REV. JOHN TULLOCH, D.D.

The CLASSES of this College WILL OPEN on THURSDAY, the 10th of November next.

Principal and Primarius Professor of Divinity—Dr. Tulloch.
Second Master and Professor of Divinity—Dr. Brown.
Eccelesiastical History—Dr. Cook.
Oriental Languages—Professor Mitchell.

BURSARIES.—There are two Foundation Bursaries, value from 10l. to 12l., and one Alexander Veanan Bursary, value 7l., open to competition by Students of the Hall at the commencement of next Session. Another Foundation Bursary is open to competition by Students entering for the second and third Sessions, and may be held for one year.

Students attending the United College are required to enrol at the commencement of the Session with the Secretary, Mr. W. F. INGLAND; and those attending St. Mary's College, with the Secretary, Mr. S. GILCHRIST, either of whom will give any information regarding Bursaries, &c. in the respective Colleges.
St. Andrews, Oct. 1860.

TO PARENTS and GUARDIANS.—In a

superior Establishment in the best part of Brighton, a comfortable HOME may be secured for YOUNG LADIES, who, requiring the benefit of sea air, may complete their Education under able Professors, in association with Companions of good position.—Address E. H., care of Messrs. Wetherin, Macintosh & Hunt, 23, Holles-street, Cavendish-square, W.

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Monday, open at 9. Display of the Great Fountains at half-past 3. Admission, One Shilling.
Tuesday, Wednesday, Thursday and Friday, open at 10. Admission, One Shilling; Children under Twelve, Sixpence.
Saturday. Performance of Glee, &c., by the Vocal Association. Admission, Half-a-Crown; Children under Twelve, One Shilling.
Orchestral Band and Great Organ Performances daily, and Display of the Upper Series of Fountains.
Season Tickets, admitting on all occasions until the 30th of April, 1861, are now on Sale, at 10s. 6d. each.
Sunday, open at 130 to Shareholders, gratuitously by Tickets.

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Fine-artist, W.—Mr. ROBERT CROFTS begs to inform his Friends and Patrons that he has REMOVED from 129, Pall Mall to the above Address.

LECTURES on RECENT TRAVEL.—The

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The LECTURES on ART will BEGIN in JANUARY.

Particulars in the Prospectus, for which apply, by letter, to Dr. KINKEL, 23, Blomfield-road, Maida-hill, W.

MR. GERALD MASSEY'S LECTURES.—

October, Yorkshire; November, Middlesex; Kent, Devon and Hampshire; December, Yorkshire; January and February, in Scotland.—For Terms, &c., address COXISTON.

GERMAN, French, Italian.—Dr. ALTSCHUL,

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EDUCATION.

FRANCE, BOULOGNE-SUR-MER.—The

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Fares:—First-class, 18s.; Second-class, 12s.; Third-class, 9s. Third-class tickets are not issued by the 2 30 and 6 45 p.m. trains from Victoria, or the 3 40 and 7 30 p.m. from London Bridge.

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LONDON, SATURDAY, OCTOBER 13, 1860.

LITERATURE

William Grimshaw, Incumbent of Haworth.
By R. Spence Hardy. 1742-1763. (Mason.)

VERY few persons of the present day know anything about William Grimshaw. John Newton (Cowper's friend) writes, in one of his letters, "Haworth is one of those obscure places which (like the fishing-towns of Galilee) owe all their celebrity to the Gospel; its name would scarcely be known at a distance were it not connected with the name of Grimshaw." The case has, however, turned out exactly the reverse. Everybody has heard of Haworth, and very few have heard of Grimshaw. Yet Grimshaw was one of the Apostles of England. He did work in his day and generation which, though it may not dwell now on the surface of men's memories, has had a great influence on the hearts and lives of thousands. It is the unrecorded work men do in their appointed sphere of duty which makes the value of a country. If there were no heroes but those who receive decorations and rewards, the world must have starved out long since. The life of any man or woman would be valuable if we could only get to know it in its reality, with all the suppressed passages, known only to the recording angel; but a work of true biography is an aspiration little likely to be realized on this side of the Judgment. As a general result, we usually close a work of biography hating the writer of it with all our heart, and feeling very sorry for his subject! The Life of Grimshaw is no exception; it is as bad a piece of lath-and-plaster work as we ever met with. It is neither "all made out of the carver's brain," nor yet "out of the heart of man"; but it is made out of other people's books, and very badly put together. The style is very bad. Some of the metaphors must be either figures of speech escaped from Bedlam, or else ideas which came to grief in the confusion of tongues. Hear, for instance, how the biographer winds up his oration:—"The zeal of Grimshaw was like the glare of a meteor as it passes rapidly through the sky, startling the nations; but, in its continuance and beneficial results, it resembled rather the lightning flash of the tropical monsoon, which bursts, with one unbroken series of crashes, upon hamlet and headland, until it has cleared the atmosphere from all noxious elements, and then leaves behind it the glad earth radiant as with a sea of light, the purity of which is felt by the entire man as he breathes it body and soul." Poor William Grimshaw! Let us see if we can tell the reader something more intelligible about him, for he deserves a commemoration.

He was born, in 1708, at Brindle, in Lancashire, in the neighbourhood of Houghton Towers, and educated at the grammar-school of Blackburn. In due time he went to Christ Church College, Cambridge. In his early days he had serious thoughts of death and judgment, the glories of heaven and the pains of hell, and "could recollect several awful and heart-affecting thoughts in his tender years." But these wore off. He passed a wild and stormy youth and manhood; to use his own expression, "he made proficiency in wickedness," and yet he intended to take holy orders—though, as he owned, "it was for the sake of a good living." In 1731 he was ordained, and for a short period he had a return of his religious impressions; as children say, "he tried to be good," but with very moderate success. He was a jovial companion in days of high living

and boisterous jollity; his delight he owns to have been in "hunting, fishing and playing at cards"; still, as the clergy went in those days, he was of an exemplary decorum, for he did not drink to excess, and he performed his parish duties regularly. In 1735 he married a lady who had been twice a widow; she died within four years of their marriage; he seems to have been much attached to her. After her death his religious convictions returned with fresh force, and the account of his struggles reads like a page out of the 'Pilgrim's Progress,'—at length, to use his own words, "he found peace." His religion became a deep, earnest reality; henceforth the sole object of his life was to convert the souls of all whom he could approach: he gave his life henceforth to do the work of an apostle in a district of England where the inhabitants were as ignorant and almost as barbarous as the natives of the South Sea Islands, whom missionaries go out to convert. His labours and influence in this wild region, in conjunction with a small band of men as devoted to the work as himself, civilized and christianized that portion of the land. In 1742 he became the incumbent of Haworth, and was the predecessor, twice removed, of the Rev. Patrick Brontë, the father of Currer Bell and her two sisters. Life in the Yorkshire and Lancashire districts one hundred and twenty years ago was like nothing now extant.

When Grimshaw was a boy, there had existed, within the memory of the oldest inhabitant, a jurisdiction in the Forest of Hardwick (which was in the Todmorden district) by which the Frith Burghers could condemn to death and execute summarily for thefts and slight delinquencies at their discretion. The criminal was decapitated at a gibbet,—something like the guillotine in later times. It was "Lynch law," for a previous trial was by no means indispensable. Dr. Whitaker, vicar of Blackburn, testifies that the state of morals and manners in these districts was more degraded than in any other part of the island. He calls the people "ignorant and savage, yet cunning and attentive to their own interests, under few restraints from law, and still fewer from conscience." There were no turnpike-roads in Todmorden. Horse-litters and packhorses for goods, as conveyances, were used amongst these hills till comparatively recent times. An old lady, named Lacy, who died lately, recollected the first carriage that was seen in the valley, and the country people called it "an oven on wheels." The village of Haworth is so situate that one part of its single steep street is quite inaccessible to anything like a vehicle. At the time when Grimshaw came there, the country was wilder, and the inhabitants far more savage in their habits than at Todmorden. The scenery is peculiarly beautiful, quite as picturesque as the Lower Alps. The country was very lonely; a man might travel on horseback for a whole day and scarcely see a house or a human being. Round Haworth there is an uninclosed moor, with stones reared at intervals of several miles to mark the place of the road when it is covered with snow. There were a few worsted-mills at which the people of the district worked (for Yorkshire was always famous for its woollens), and there were hand-loom in some of the cottages, but cotton-mills were not then dreamt of. Todmorden and Haworth stand on the border of the same moor; but there was then scarcely a house to be seen betwixt one place and the other. Grimshaw went with some misgivings as to the reception he might meet with from his new parishioners, for they were jealous of

their right, as they conceived, to choose their own parson, and they were not particular how they treated the patron's clergyman, if they fancied they preferred any one else. The disputes betwixt the parishioners and the patron had sometimes to be settled by a party of dragoons. However, Grimshaw was graciously accepted. His predecessor had been a good man, but he had been suspended for an ecclesiastical informality, which he had inadvertently committed, and he had in some degree prepared the rough hearers to receive Mr. Grimshaw's preaching; but for three years previous to his arrival there had been no services. Grimshaw set himself boldly and boldly to his work, for strength of nerve and sinew was quite as indispensable as the qualities of heart and mind. Grimshaw was in terrible earnest. He believed in the Gospel, and he preached with all his strength. He had passed through terrible experiences of his own, and he believed that if he did not convert his hearers from the error of their ways, "they would, without doubt, perish everlastingly," and that at his hands "their souls would be required." Under the shadow of this great dread for them, he lived every moment, and no labour, or effort, or sacrifice on his part to avert it was worthy of consideration. He gave himself to his work body and soul. By degrees the rough people began to come from far to hear him, some of them coming a distance of twenty miles, over moor and mountain, in winter weather, with the snow drifting in their faces, to go the same distance back again. The church began to be crowded, and Grimshaw was obliged to stand out of doors to preach to them. It was, we are told, "amazing to see and hear the weeping and roaring and agonies many people were seized with." Some of Grimshaw's doctrines would startle ears polite, and the half-sceptical, rational belief of a more educated audience; but for the rough, ignorant, savage people amongst whom he had to labour, nothing but the most broad and tangible instruction would tell upon them. They required the realities of the invisible world to be brought before them in a material, forcible manner, which would have stunned a more cultivated community. To them the Devil existed in all his personality of horns and hoofs and tail; he would have had no reality unless they had believed he had these material weapons for their destruction; and William Grimshaw himself believed in him in this guise,—he believed and realized all the horrible phantasmagoria as vividly as it is written in John Bunyan's Dream, but he understood, too, all that was signified by it, which was the main thing, and if he and his hearers took both as indivisible, it did them no harm. They were all terribly in earnest to escape themselves, and to warn all whom they met with to escape likewise from the City of Destruction. It was the great period of religious awakening throughout England. Whitfield and the two Wesleys had arisen, and they were joined by a band of noble and devoted men, who gave themselves to the work of awakening in the people of England the power of belief that seemed altogether paralyzed. They had not yet separated from the Established Church; or rather the Church had not yet refused to retain them, thereby losing the one opportunity of uniting the whole religious strength of England within herself. There was no organization able to accept or direct the undisciplined force placed at her disposal. The religious revival of Whitfield and Wesley had to do its work without benefit of the clergy. And now, a century later, all the protest and confused noise are dying out, and it may be seen that all the good and holy

men of the earth, who have been working at the same object, working to reduce the mass of human ignorance and wickedness and misery, working at it as they best could wherever they found themselves, have in these present days met face to face over their joint work and recognized each other, not for opponents, but as fellow-workers from different quarters of the same wide field. In the days of Grimshaw it was different. He, however, did not much trouble himself about clerical punctualities; he considered it his duty to go about preaching without consideration of parishes. He had two "rounds," in which he alternately spent the six days in each week. Twelve or fourteen sermons were his "idle week"; usually he preached as many as thirty sermons,—going on horseback over rough paths among mountains, stopped by no sort of weather, a crust of bread and an onion with a draught of water from the streams on the hill-side were all the refreshment he needed. Although the population was so sparse, the people gathered in crowds at the stations where he was to preach: their anxiety to hear and to be taught by whosoever would make it their business to teach them, was touching. Grimshaw had the gift of speaking to them in their own language; he knew what they would understand. For example, once in reading the history of Abraham and Isaac, instead of telling them of a "ram caught in the thicket," he explained it as a "tup caught by the horns in a bunch of berries," which conveyed a definite meaning to his hearers. He had a great deal of genuine humour about him. Wishing to learn the real character of one of his own parishioners, he disguised himself, and went to a man who made a great pretence of being benevolent, and begged for a night's lodging, which was surlily refused, to the man's after confusion. There was also an old blind woman, who professed to be very religious; Grimshaw had his own doubts about her, and going to her one day as she sat at her door, he poked her gently with a stick; and she, supposing it to be one of the children, began to scold and swear dreadfully. He had a fine cow, of which he was very proud; but finding that he thought of her when he was preaching, he announced her for sale, declaring it was "because she would follow him into the pulpit." He was of a free and generous nature. He took whatever people brought him for his church dues, and never followed up defaulters. His own dress was poor and shabby; he often had only one coat and one pair of shoes. The fare on his table was more than frugal, that he might have more to give away; but he was strict in paying his debts. He would beg old clothes, and have them mended for the poor. He enlarged the church at his own expense.

The two Wesleys, and Whitfield himself, frequently preached for him at Haworth,—in the church they could not, because it would not hold the congregation,—but standing on a scaffold in the churchyard. He was once called in question by the Archbishop himself, who came to hold a confirmation, and desired him to preach from a text he gave him, that he might judge if his doctrines were irregular. Grimshaw gave his Grace a prayer and sermon such as he preached among the mountains. When it was over the Archbishop thanked him, and wished there were more like him; and Grimshaw was never again molested, except once, when he and John Wesley went to preach near Leeds, at a place called Rough Lee. The clergyman organized a mob to assault them; they were very roughly handled, but they were men equal to the occasion. When Wesley was obliged to be the founder of a sect, instead of a member of the Church, it made no break in the intercourse

betwixt him and Grimshaw: he was too full of the great work he had to do to care for minor things. Eccentric, energetic, and with a bodily temperament that delighted in hardship and adventure, he would probably have gone mad in a more stationary and regular order of things. He could not bring his guerilla talents into system and rule. His sermons were always very long, because, he said, it took him a long time to make his people understand him. Once, when he was to preach in a church, a polite churchwarden signified that the congregation did not like long discourses, and that Mr. Wesley never exceeded an hour. "Ah! Mr. Wesley, God bless him! can do as much in one hour as I can in two." When he met any one in his rides, he always stopped him, to kneel down and pray. "He would rive them off their horses," said one, "to make them pray." He was hearty and sociable,—his old jovial habits were turned to good account. "He was so hearty" that his personal influence was equal to his pastoral success. At last, after labouring for one-and-twenty years, William Grimshaw was taken ill of a fever, and died after a few days' illness. He was buried by the side of his first wife—he had married twice—at Luddenden, near Todmorden, and was followed to the grave by a great multitude, weeping as they went. Charles Wesley wrote two hymns upon his death; and many other hymns and elegies were written to express the great sorrow there was at his death. Some of these were printed on rough broad sheets like ballads, and sold about the country. His memory was long had in honour, and is not forgotten yet in his own district. There have been only three incumbents since Grimshaw. Times are much changed since his day; but the same spirit still lives and works, and England is still rich in "sons as good as he."

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In the dear old traditional Grub-Street days of literature the author was supposed to be ground down by his publisher. He was supposed to sell epic poems for a 5*l.* note, to dine behind screens for want of a presentable coat or shirt, and to be put upon in dusty back-parlours by grasping booksellers and their vulgar accomplices. This picture of the wretched inspired hack—the genius choking himself with a halfpenny roll—the Pegasus condemned to pull a dust-cart—has seldom varied. It always paints him sitting in a murky garret, surrounded by mendicant-looking children and battered furniture, leaning over a slip of paper and a broken inkstand, watched by his wife in the person of a bony female, and dunned for a milk-score by a buxom cowkeeper. Why debtors should be so lean when they can find such creditors—how creditors can grow so fat when they trust such debtors—has never been very clearly proved to unbelievers. The same theatrical figures, with a trifling alteration of the grouping, are often used by teetotal artists, and made to form a most effective tableau of the vices and punishment of intemperance.

Whether old Grub Street was really tenanted by such scarecrows—whether all the virtue, honesty and simplicity was really on the side of the author, and all the rapacity and heartlessness on the side of the publisher, we are not prepared to determine. Small thanks are ever given to that painstaking, conscientious historian who labours to dispel the mists of popular delusions. The world likes to be deceived, and delights in feeding upon violent contrasts. The old Grub-Street picture or theory is pretty as it stands, and why should we endeavour to disturb it? If we could show

that Mr. Simmons was out of pocket by publishing 'Paradise Lost' we should be accused of sweetening the memory of a "wretched huckster."

Warned off from this barren ground of the past—a ground in which all the walking is up-hill, and where nothing is to be gathered that the great public values or will pay for,—we are more disposed to dwell on the present, with its well-fed, well-clothed, carriage-keeping authors. The institution of periodical literature—the cropping up of organs for every class, party, pocket or palate, has given independence, freedom and full purses to the literary man. If the publisher of the last century was occasionally rather hard upon his inspired victims, his children now do penance for their father's presumed inhumanity. The supply of marketable authors has not kept pace with the demand; the article is one that cannot be raised in a few hours by any hothouse process; and although the paper-duty still sits on the chest of "Education, Science and Art," nearly 2,000 English journals are clamouring to be filled and edited. The man who wields a pen with ordinary or extraordinary facility, and who sits down resolved to work like any barrister or physician, has a choice of fields to work in, such as the old Grub-Street scarecrows never dreamt of.

Certain publishers and other middlemen of literature in the present day appear to be blind to this growth or outbreak of periodical journalism. They still believe in the unaltered popularity of the old three-volume novel system—the institution of fancy prices and the agency of libraries. They lay themselves at the feet of Mr. Mudie, they publish at him, they are elated by his smile, and they tremble at his frown. They print productions such as no well-conducted magazine would look at, and they advertise them at one pound eleven shillings and sixpence, as their fathers advertised before them. Why do they adhere to this imaginary price, which for years has not attracted a purchaser in the body of the public? A book that is blown out into three volumes when it could be compressed into one, that is often printed by country printers upon sugar-paper, and is never remarkable for beauty of type or binding, might just as well be published at ten guineas, or any other nominal figure, as at one guinea and a half. No one believes in the amount; no one heeds it—not even Mr. Mudie. It is doubtful if that gentleman ever gave more than 15*s.* for any three volumes which occupy a prominent position in his library. Why should he give more if he can get them for that? Why should he give even that if he can get them for less? What novel of any distinguished merit, since 'Adam Bede,' has been printed by any publisher and offered to the great librarian before it has been filtered for weeks and months through the pages of some popular journal? 'Framley Parsonage' will find its way, in due course, to New Oxford Street—but not till it has ceased to fill its well-paid place in the *Cornhill Magazine*. 'The Woman in White' has now taken its position amongst the three-volume novels, after a six months' existence in *All the Year Round*. If Mr. Wilkie Collins had not been a contributor to that periodical, and had offered his manuscript, or, according to the modern process, had been engaged to produce that fiction for an old-fashioned publisher, would he have got one-half the money he received for his "reprint," and would his publishers have made half as good a bargain? How long will professed traders in literature be blind to the fact, that a work may be published in a penny journal, a twopenny journal, a half-crown magazine, a library three-volume edition, a five-shil-

ling book, and three-and-sixpenny volume, and meet with a new audience at every stage?

Advisers—like the nameless gentleman now under notice—step forward, at different times, to take the budding author by the hand, and become his guide, instructor and friend; but they tell him little that he really requires to know, and much that he is already familiar with. They dazzle his eyes with specimens of type; they sing to him in syren tones of circulation, reviews and fame; they hide from him the sunken rocks on which so many literary aspirants are hopelessly wrecked, and they call themselves his well-wishers! They hang out a few tempting decoys in the shape of leading writers who have been caught in their net, and they ask him to come forward with his money and manuscript, and be chained to the long line of distinguished nobodies who support the "fashionable publishers." They endeavour to impress him with a belief that Codling is his friend, and not Short, and that they have the happiness to be the old original Codling. They offer him their valuable assistance in distributing his works amongst the critical journals, and unheard-of facilities in procuring notices and attention. They talk to him kindly about the origin of printing,—about Gutenberg, Faust and Schoeffer, and the fifteenth century,—but not a word do they breathe about the value of paper and type, the mysteries of trade percentages, and the real cost of advertising. They pretend to deal out the cards which expose the secrets of their trade, but they turn them all with their faces downwards. We are hardly blaming them for such commercial prudence, but for their attempt to deceive the young and ignorant by an affected show of candour. They tell the budding author nothing about the American market—the profits of early sheets, the bad and good publishing geni of New York and Boston with their London agents;—nothing about the Australian booksellers whose purchases often rival Mr. Mudie's; nothing about Germany, with its faithful Tauchnitz; nothing about anything that smacks of business. The object of their "Advice" is to feed upon the literary ambition of fools, by publishing any drivellings at the cost of the author. It aids the operations of a "house" of this kind if it has an organ of its own—a cheap and feeble patchwork of materials chiefly taken, it may be, from the *Athenæum* or the *Publishers' Circular*. There is something, however, more peculiar and dishonest in heading these stolen slabs of information with notices of books in which no word is spared that can injure the property of working authors who publish with respectable publishers. The productions of the unknown pigeon-writers who have punctually paid the expenses of their first unsold, uncut, unread edition, are, of course, besmeared with all the set phrases of critical praise in the pages of such a counting-house organ.

No article that professes to point out the shortcomings of such a guide to authors as we print at the head of our paper could pass over the system of publishing at Mr. Mudie. It is a system fully developed, and has now been in active existence for some years. Its opponents are apt to overrate the importance of the great librarian, and to look upon literature as only having exchanged one bondage for another. Formerly, according to the old Grub-Street tradition, it was the publisher who ground it down, now it is said to be ground down along with the publisher, by the "monopolist" bookseller. If the distributor of any commodity had no masters,—if the mouthpiece of 50,000 people could alter their words, then Mr. Mudie might be as all-powerful as his friends and enemies portray him. But

the charge made against him is ridiculous. A position is not made, or when made sustained in any open business by unfair dealing. Mr. Mudie, it is clear, must conduct his business upon trade principles, or his place would soon be supplied by other enterprising capitalists. As to the assertion that he suppresses good books because he dislikes them himself, it is one that his rivals in the trade would be delighted to find true. Mr. Mudie has no more power to keep a book out of his library in the face of a strong demand than he has to turn all the carriage traffic of New Oxford Street down the old channel of High Holborn.

The Plays of Shakspeare. Edited by Howard Staunton. The Illustrations by John Gilbert. 3 vols. (Routledge & Co.)

THE ideal editor of Shakspeare is still to seek. Such qualities as one would like to see in a final edition of the Poet are numerous, and in their combination are perhaps rare. First of all, the true editor of Shakspeare must be a gentleman, gentle in nurture, generous in culture; for he must be above all suspicion of malice or revenge in what he writes. He must possess a clear brain, a quick and sympathetic heart. He must have a fine ear for rhythm and cadence; an untaught sensibility to all the musical varieties in poetic language, from the abrupt organ-stop to the lines of

Linked sweetness long drawn out.

—He must be a good scholar, yet free of the common errors and failings of scholars. He must know everything about books without being a bibliographer. He must be perfectly familiar with the history of our language and our literature, and in no small degree with that of the languages and literatures of Greece and Rome in ancient, of Spain, of Italy, and France in modern times. He must know something of the printing-office, and a good deal about the stage. Nevertheless, he should be one who has spent his years in travel, in affairs, in the outward and visible action of the world rather than in the shade of a cloister or the routine of a library. He should know how to interpret books by life. Above all, he should be gifted with poetic insight.

If we think of what we should like in an illustrator and editor of Shakspeare, and then turn to what we have got, our wealth in that particular will not appear very great. Instead of learning, courtesy, insight, self-denial, we have Singer, Collier, Dyce and Staunton, each yelling, tearing, fighting at each other, in a brawl which has neither dignity nor humour to recommend it to the attention of an outside and contemptuous crowd. A gentleman who will fall to work on Shakspeare, thinking more of his text and less of himself, who will bring to his duty a great love for his author and neither hate nor fear for any of his critics, editors and commentators, may easily clear the ground of all these quarrelsome and factious labourers.

It is much to be regretted that Mr. Staunton, the last labourer on the text of Shakspeare, should have been seduced into joining this editorial Donnybrook Fair. Here, to look at, is a very handsome and attractive copy of Shakspeare, printed in clear type, on good paper, and illustrated with as much variety as humour. Yet, when we open it to get the text, we find an apple of the Dead Sea, that turns to dust and ashes in the mouth. Now, Mr. Staunton is a clever man, who is said to have spent a good many years in reading the Elizabethan poets as a preparation for some such work as, with the aid of Messrs. Routledge & Co., he has now produced. From such a preparation

the world might have expected happier issues. Had he kept himself free from direct participation in the personal controversies connected with Mr. Collier's discoveries and publications, he might, with the help of Mr. Gilbert's pencil and Messrs. Routledge's enterprise, have produced an edition of the Plays which would have deserved to remain among the many illustrated and non-illustrated editions of Shakspeare as a special and permanent favourite of the reading world. But he has let a splendid chance go by. Art, luxury, study and opportunity are thrown away. A big book has grown up under Mr. Staunton's hand, which his passions and violence have converted into a bad partizan tract. Preface, Life, Text, Notes—every main part of the work—is infected with the Collier-morbus. In the eyes of a few collectors, this edition may retain a certain value as one of the series of personal pamphlets which disgraced Shakspearian literature in the early part of 1860. Mr. Gilbert's drawings may even serve to adorn a better text and a juster commentary; but to men of taste and sense, who live outside the rings in which these lamentable contests have taken place, the thing, as it now stands, will remain for ever, in spite of its occasional cleverness and suggestion, a calamity and an offence.

More than this we need not say. It is useless to attempt the revival of a controversy in which the public interest is dead and gone.

Voltaire at Ferney—[*Voltaire à Ferney: Sa Correspondance avec la Duchesse de Saxe-Gotha, suivie de Lettres et de Notes Historiques entièrement inédites, recueillies et publiées par MM. Evariste Bayoux et A. F.*] (Paris, Didier et Co.)

It is four years since this journal gave account of the thousand letters by Voltaire then for the first time published. The collection to be dealt with to-day may be regarded as a complement of the former one, though edited by other hands. The letters are three hundred in number; gathered principally by M. Evariste Bayoux, whose thoughts were turned to the task during successive visits to the far-famed mansion at Ferney; which, during so many years, to so many distinct classes of observers, played the part of a lighthouse to liberal and literary pilgrims.—The retreat, originally decided on by chance, could hardly have been more happily chosen. Voltaire was alone there, without being inaccessible,—beyond reach of the swarm of idle intruders who, in other countries (our own to name one), would have left him small leisure to work out his imaginings or trains of thought,—not jostled by rival wits, philosophers or statesmen, whose dealings with the great questions of society and politics, by an earnestness analogous to his own (howsoever different the form of its expression), might have filled a part in the clear space which seemed necessary to the play of Voltaire's powers, and thus distracted European attention from him and from them.—It may be seen (and is readily explicable) how collision is always more or less unfavourable to persons so limitless in their intellectual vivacity as he. The Correspondences and Memoirs of the time tell us that when the Author of 'Zadig' and Madame du Chatelet travelled the world of wit in company, their presence was felt as something oppressive; demanding that exclusive homage which a circle, as distinct from a *coterie*, pays reluctantly.—Flattering as were the advances to such a man from such a monarch as Frederick the Great, it is evident that "the brilliant Frenchman"

never fell comfortably into his place as a crown-jewel among other Prussian crown-jewels. From an early stage of Voltaire's residence at Berlin self-assertion began to write itself in criticism of his comrades, criticism of his royal patron and friend,—in brief, to bring about a gradual destruction of those illusions which, at the outset, had made him represent his court position as so enviable, equal and glorious.—At Ferney he was a little king on a territory of his own, with serfs to patronize and syndics to withstand,—with a church which he could dedicate as he pleased,—with a theatre in which he was dramatist, actor, manager, and leader of the *claque*,—with wise men who came from the four points of the compass to burn incense before him and sit at his feet. Such a man could influence Paris society from a distance far more strongly than had he been habitually struggling in its vortex.—Last of all, and this let no one undervalue, Voltaire's residence in Ferney furnished him with an established grievance. An exile has the privileges of a prohibited book.

There is no need to draw on the agreeably compiled Introduction for illustrations of the above slight sketch. The first division of this new volume is devoted to letters by Voltaire which show him as above described:—now in contest with the Curate of Moens, whose exactions pressed heavily on his people;—now setting about the drainage of certain marsh-lands; now getting angry on behalf of young De Croze, a Protestant watchmaker, who had been maltreated by the above ill-conditioned priest "and two or three fanatics";—now appealing against the injustice done to another vassal by billeting soldiers upon him at the moment when his wife was about to become a mother;—now busy about contrabandists, now about diseased cattle;—now pushing forward among his great connexions the watch manufacture, of which he was so ardent a promoter: in short, playing the part of a lord of the village and a good landlord as busily as if life had no other business.—On the contrary, we find Madame Denis writing of him:—"He does a hundred different things at once." The picture to which the first seventy-eight pages of this new volume furnish so many touches (all harmonious) is a pleasant one, and may be commended to those who have been used too exclusively to consider Voltaire as unfeeling in wit, acrid and merciless in controversy, devoured by selfish vanity, sceptically heartless.—To all these charges he might be more or less liable; but they do not represent the whole man.

But the portion of this volume which will be found most valuable to literary readers is the second, containing Voltaire's Correspondence with the Duchess of Saxe-Gotha. This is for the first time published complete, by the permission of the reigning Duke. The admiration which Voltaire entertained for this lady has been long known: she was trusted, too, and appreciated by Frederick the Great, and did the feat which possibly only a woman could have done—of patching up the scandal of a quarrel betwixt Prince and Wit,—betwixt him who had "squeezed the orange" (every one knows the saying), and the orange when thrown by, squeezed of all save its verjuice and bitterness.—Such reconciliation as the two arrived at was ascribable to her mediation. The series, some fragments of which have appeared elsewhere, commences with the year 1752, subsequent to Voltaire's visit to Saxe-Gotha. The second letter is from Madame Denis to the King of Prussia, remonstrating against the detention of her uncle at Frankfort at the instance of that monarch, and the embargo laid on his papers by Herr Freytag, the wit having among

his manuscripts some of the royal literary ware. The fact is recalled to explain the allusion in the following letter.—Ere it be paraphrased, we cannot but mark an illustration of the manner in which philosophers proved themselves mere men by recourse to the vulgarest of means to succeed. Next to this letter to the Prussian King is one from Madame Denis to the French Mistress, beseeching the intervention of Madame de Pompadour in the quarrel. It was settled later by a worthier woman.—To her (his Duchess) Voltaire used a style à la Scudéri, which, in our days, might be mistaken for irony, but in his was the expression of courtly and intellectual admiration. Shortly after their parting, the Duchess had requested Voltaire to write 'Annals of the Empire.' The following bears date, Strasbourg, Sept. 27, 1753:

Madam,—Your letter of the 17th of September is a new link which binds me to Your Most Serene Highness. She cannot doubt that I cannot but wish to lay at her feet, this instant, all the Henrys and all the Fredericks in the world, together with him who has painted or daubed them. I think I have already told her that two grave professors of history will scrupulously examine the work, to see whether it was the 25th or 26th of the month that such or such a folly happened six ages ago. These minutiae will be for the fools, of whom all the world is full;—and the interest (if such can be put into the work), the great pictures, the knowledge of men and of periods, the history of human intelligence, shall be for Your Most Serene Highness and the Great Mistress of Hearts [the name throughout this Correspondence given by Voltaire to the Countess Buchwald, "*Grande Maitresse*" to the Duchess, and said to have been a woman of great beauty and intellect.—Ed.] I have at present only a single copy of this history. It would require more than two months to transcribe it; it will be printed in as short a time as would be required to copy it by hand. Your Most Serene Highness is well assured that I shall not have the Dedication printed without having first sent it to you, and without receiving your commands. As to the Frederick of to-day, he treats me very nearly as Frederick the Second treated his Chancellor, Des Vignes, save that he has not had my eyes put out. I wish that the Great Mistress of Hearts had as good ones as mine; they are all that is left me. But these eyes of mine are very greatly to be pitied, because they are unable to say to yours how much my heart is penetrated with gratitude and attachment to your person. Why should I not be able this winter to lay before your feet our emperors in print? In the mean time, Madam, I hope that, at least, the roads will be open, and that your lean Don Quixote will find no more *Yongois* in his way. It is, probably, the utmost that may be expected from the negotiations of Count Gotter. There are wounds which are never to be cured, and permit me to say the wrongs done to me by the King of Prussia are too great for him to repair. If Your Most Serene Highness has sent him my letter meant to be shown [*ostensible*], it will produce an explanation; that explanation will produce nothing, because the King will confine himself to wishing to show himself in the right. You are well aware, Madam, that a King has always more self-love than friendship. What besides could I require from him? They would stone me in France if I were to return to his court. I could only do it in a becoming manner in case he were to offer clear and public satisfaction to my niece—to punish Freytag and Smith, and to recall me with ceremony, only to pass fifteen days with him. All this is incompatible with his rank, and still more so with his character. I must thus confine myself to sortening him, and, assuredly, Madam, I have no wish for any other court than yours. The negotiation will be certainly successful, if it confine itself to convincing the King of Prussia of my respect, and to inspiring him with moderation. That would be much,—that would be a new obligation for me, Madam, to you. I feel an infinite pleasure in owing you everything.

The above will show with how much artful-

ness, and withal how much zest, Voltaire could manage his serviceable Court quarrel, and how adroitly he could engage the sympathies of a woman, so as to give her a leaning to the evidence on his side. Several subsequent letters in the same key (as the musicians have it) will deeply interest those minute students of history who examine transactions by weighing every word of evidence,—the slighter and not less observers of character. It will be seen by them that Voltaire never ceased to put his former patron, friend, brother in wit, equal in philosophy, into the microscope. The Wit had the advantage over the King—supposing the encounter an equal one—inasmuch as he could the more clearly describe and explain the specks on the subject under anatomy.

Leaving this story, the disentanglement of which would possibly lead us into a commonplace knowledge of the most waste levels of human cupidity and self-interest, the reader comes back to Voltaire in the pleasanter ground of Switzerland, a few years later.—Let it be noted, however, as a characteristic, that when the need of Gotha intervention was over, Voltaire did not, therefore, slacken in respect to the mediator, still less modify what (to English eyes) may seem the hysteric compliments in his communications. Here is a letter from Switzerland (dated 1758), concerning his settlement there, and some of the incidents thereunto appertaining, which, in every point of view, is characteristic:—

Château de Frangins, Pays de Vaud, Jan. 14, 1758.

Madam,—Those who say that man is free are utterly wrong. If man was free, should not I be at the feet of Your Most Serene Highness? * * I did expect that the borders of the Lake of Geneva would be my resting-place. But that niece of whom Your Most Serene Highness has sometimes condescended to speak to me with so much kindness has fixed me near the Mount Jura, in spite of herself, in spite of me. It is a beautiful country, it is a temperate climate, in which invalids can end their lives gently. We have only seen the town of Geneva in passing, where His Highness the Prince, your son, was educated. Your name is cherished in that town. I dare assure you that it is still more so in the Château de Frangins. The Mandrin people, who have made such a noise in France, were for some time in the little town at the foot of the château where we are living. Switzerland was their retreat; but it is pretended at present that they stand no longer in need of a shelter,—that Mandrin, their chief, is in the heart of the kingdom at the head of six thousand determined men,—that soldiers are deserting their regiments to range themselves under his standard,—and that if he is successful awhile longer, he will be at the head of a great army. Three months ago he was only a thief; at present he is a conqueror. He lays the towns of the King of France under contribution; and gives, from his booty, higher pay to his soldiers than the King gives to his. The people are for him; because they are weary of repose and of Farmers-General. If all these tales be true, brigandage can become famous, and have great results. The revolutions in Persia began in no other way. The Molinist priests declare that God punishes the king who opposes himself to *billets* of confession,—the Jansenist priests declare that God punishes him for having a mistress. Mandrin, who is neither the one nor the other, plunders as much as he can; while waiting till the question of Grace shall be cleared up. Paris makes game of it all, and thinks only of its pleasures. They make bad operas and bad plays,—but they laugh and give good suppers.

The next letter reduces these nursery-tales about the robber to their real proportions, and announces the purchase of a place near Geneva—such purchase, Voltaire assures the Duchess, having been solely settled because His Highness the Prince had lived there some time; and by buying the property, he should feel

himself nearer to her!—Who would have lashed such complimentary sycophancy in another man more mercilessly than Voltaire?—But it was his mood to exaggerate. Subsequent letters speak, in a spasm of passion, about a "new black transaction" at the Court of Berlin,—this being simply the loan of copies of 'La Pucelle,' in its uncensored state, to Darget, formerly in Frederick's service, and to Algarotti. Consolation comes a few letters later in the form of a notification from the monarch that he was quietly at work in arranging Voltaire's tragedy, 'Merope,' as an opera.—Later still, the sore was entirely healed; supposing the writer of the following (date 1757) sincere:

I had the honour to receive a while since a letter from the King of Prussia, in which he says to me that nothing is now left to him save to sell his life dear. But his life is too precious, too marked by noble events, for him to think of ending it; and he is too much of a philosopher not to know how to bear reverses. Who would have said, Madam, that one day I should take the liberty of consoling him?

There are curious, semi-compassionate, semi-contemptuous notices in subsequent pages of "that poor devil Rousseau,"—more compliments "to the modern Mithridates, the only Roman I know,"—and again "to be felicitated as Trajan, after having been Cæsar."—Then we have allusions to a Court-performance of his 'Alzire' at Gotha; violent diatribes against the horrors printed by La Beaumelle in a libellous book, 'Mes Pensées.' These Gotha Letters, in every point of view, are characteristic, and worthy of attention.

The third division of the book is made up of miscellaneous correspondence, which had escaped other searchers, or else not been included in former editions of Voltaire's Letters. Many of these are of earlier date than the above; written while the philosopher was domesticated at Cirey,—containing literary commissions to friends, outbreaks of spirit, in no common state of effervescence,—for example, the following fragments from a letter, dated October, 1738, addressed to Thieriot, the scolding heartiness of which is truly droll:—

The verses of that miserable Rousseau, in which he has dared to maltreat M. de la Popelinière, are only the sequel to other verses almost as bad which Bonneval had sent to Rousseau, in which he speaks unworthily of M. and Madame de la Popelinière à propos of Rameau's music. * * With regard to Rousseau, is it possible for any one to be still the dupe of the hypocrisy of that wretch? The letter of M. Méline, banker, which I sent you last year, made it clear that the monster will die in final impotence, and, what is worse, in the crime of making bad verses.

Pungency of style did not fail the letter-writer till his last moment. Writing to M. Albergotti Capacelli, in 1765, a mere note of acknowledgment:—

To send [says the Sage of Ferney] beautiful Italian verses to a Frenchman who is losing his sight, is to give partridges to a man who has no teeth left.

Here, as a last example, may be shown the Wit's eagerness put forth in its most amiable guise,—as advocating the cause of the desolate and oppressed. The letter, dated from Ferney, in 1766, is addressed to the Duc de Nivernais:

May I dare, Monseigneur, to take the liberty of importuning you? You will pardon me, since the question is to do good, and give a crown to your benefactors towards a family whom you have condescended to rescue from the most horrible of conditions. By your protection, Monseigneur, you have extricated from the galleys the Sieur d'Espinas, a man of a good Languedoc family. He had undergone this sentence for three-and-twenty years, having been condemned to the galleys for life for having given supper and bed to a poor preacher. As the custom is, his property

was confiscated, and the third of his income was kept back for the support of his children, who have never received anything. His wife, respectable by her virtue and misfortunes, retired to Lausanne, where she is on the paupers' list. I know that your goodness, which has not yet wearied, is even now occupied in favour of this unfortunate family. You have done what you could do to obtain for him entire pardon and the restoration of his property. You have spoken of it to M. de Saint-Florentin, and I am much surprised that his humanity can have resisted your generous solicitations. I believe him actually to be softened, and I am made to hope that one word from your mouth will finish making him favourable to so just a demand. Permit me, then, to entreat you to be willing yet once more to speak to him about this business with that gift of persuasion which, among so many other gifts, nature has bestowed on you. You will see immediately the memorial of M. de Beaumont on behalf of a family yet more unhappy—you will judge of it. Your verdict will largely serve to determine that of the public, and, consequently that of the Council. The style and the substance are both submitted to your penetration. I am only in the Academy, your brother Academician,—in everything else I recognize you as my superior. I am ending my days without having the happiness of paying my court to you, but not without being sincerely attached to you.

Surely, in the days when pen-adulation was a natural companion to the "oil of palms" lavished by brainless people on those they desired to cajole,—the superlatives in the above piece of flattery may be forgiven by those who have been disturbed at Voltaire's ovations to a Pompadour and even a Du Barry,—and who have smiled less sarcastically at the suit and service paid by him to the Duchess of Saxe-Gotha and her Grand Mistress of Hearts.—The last portion of the volume has a peculiar curiosity of its own; being a collection of annotations made by Voltaire on the anonymous work of Père Daniel directed against Mezerai's 'History.' These will be tempting to all such persons as enjoy displays of critical acumen. We have loitered too long among traits and topics of less exclusive interest to have space here to deal with them becomingly.—What has been remarked, specified and paraphrased, will substantiate the interest of this volume, which appears to us well edited, without being over-edited. It may recall, too, a long-cherished fancy of ours, already put forward, that a clear comprehensive Life of Voltaire, written without extenuation or malice, is a desideratum. The material for such a work is without stint. The humour demanded for its execution is charity without laxity, and sympathy for the national mind and character of our neighbours without real or affected Gallomania.

A Lexicon of Freemasonry; containing a Definition of all its Communicable Terms, Notices of its History, Traditions, and Antiquities, and an Account of all the Rites and Mysteries of the Ancient World. By Albert G. Mackey, M.D. The American edition revised by Donald Campbell. (Griffin & Co.)

WHATEVER may be the antiquity of Freemasonry, its importance, popularity, and increase in England date from the beginning of the last century. The craft undoubtedly manifested considerable liveliness in Henry the Eighth's time, and Queen Elizabeth's extreme curiosity to discover the secret which has been, by a solemnly-pleasant and pleasantly-absurd fiction, supposed to be confided to and kept by the brotherhood, has been good warrant for the well-known eagerness of all ladies, subsequently, to have a share in the mystery, for the non-imparting of which there exist very excellent reasons.

Why Masonry should have suddenly attracted the general favour under George the First, we are unable to discover or comprehend. The circumstance of London and its vicinity then numbering a score of Lodges in full activity was, for the period, and compared with previous reigns, established proof of the hold it had taken on a portion at least of the population. From the capital the fashion spread to the provinces; and probably the movement was not altogether unsusceptible of political impulse. The grave assertion of country members, that they were engaged in providing measures for the preservation of all neighbouring architectural remains from further decay, was certainly not credited; and even then, when men laughed at everything and believed nothing, universal ridicule was showered on the declaration that Freemasons were in possession of a secret from all participation in which the outer and profane world was rigorously debarred.

Since the last-named period, the whole system of Freemasonry, its aim, its method, its means, its manner, its worthiness and its unworthiness, its pomps and ceremonies, its pass-words and secrets, its gravity and its nonsense, have become as well known to the uninitiated public as if there had never been a lodge "tiled" in order to keep all these matters familiar only to the brethren. The cause of this is in Freemasonry itself. In the first place, despite all the laborious effort to render every ceremony solemn, there is a paganism about them all which gives them a theatrical air; and the person undergoing initiation is so sensible of the unreality of the thing, as to remain unimpressed, however earnestly he may gasp at the luxury of a sensation. Then, it is a rule that the dialogue of the business, which is remarkably copious and dramatic, should descend only by oral tradition. It was never intended to be written, still less printed: the new Mason was to learn all he had to utter—and this matter sometimes amounted to as many "lengths" as a part in a play—from the old Masons. The latter were and are unable to retain in their memories all that is required of them to express during the business of a lodge. Thence arose committal of speeches and the order of ceremonial arrangements to paper; whence, from manuscript, the press put it all into type; and the entire machine, at rest and at work, was laid open and explained for the gratification of universal curiosity. From printed books even the most advanced brethren now learn their solemnly-farcical parts. The practice compels them to hypocrisy, for these volumes are never seen in these gentlemen's libraries. They are put away in by-places, slipped into side pockets, and if they are forgotten by a brother on returning home after a masonic supper and are left on a dining-room table, the odds are that the careless Mason will soon find that the ladies of the family know as much of the craft as he, and that they express with alacrity a merry contempt for an association claiming merit for keeping a secret which does not exist.

"Familiarity breeds contempt," and, accordingly, Masonry has become one of those institutions which are tolerated, but are not respected. It has had, however, a narrow escape of being elevated to the highest importance. Bigotry and official suspicion slightly helped it forward in England; while the Abbé Barruel, in France, and Prof. Robinson, in America, by denouncing too unreservedly, awoke a feeling of interest in a craft harmless in many respects and useful in several. Such helps as these, however, did not much avail either in suppressing or exalting the mystery. The more bitter persecution on the Continent rendered

it a more effectual service; and when the Inquisition began to burn Freemasons, half the world sought companionship in a craft which despots had proclaimed worthy of martyrdom.

When the persecution ceased, the institution gradually sank to a plaything. It is a very well got up *joujou*, it must be acknowledged, and it gives pardonable delight to a large number of gentlemen who love to be busy in doing nothing, and who are never tired of playing, every lodge-night, the weary comedy of 'The Eternal Sameness.' For the world at large, especially since the publication of 'The Cat out of the Bag,'—revelations touching the mystery,—the craft is not very deeply cared for. Its lumbering machinery to effect results that might be accomplished with ease, such as its excellent charities, strikes new members with disappointment. On the other hand, the prayers in constant and flippant use in all lodges are to many good men a cause for much dismay. As is now well known, these addresses are framed in a sense of pure deism. Adam, Abraham, Ham, Ahasuerus, Augustus, and the Duke of Wharton—all of whom are said to have been Grand Masters in their respective days—might join, without protest, in these invocations, so *universal* is their sentiment, without any adoption of the Christian element. We now refer to lodge prayers only, if we may so call them; the prayers uttered and *graces* said by reverend chaplains in public are not part and parcel of the mystery. We betray no secrets by what we have advanced: the entire matter has been more or less familiar from the days when Samuel Pritchard published his 'Masonry Dissected,' for which he got such rough usage, down to the present period, when this 'Lexicon of Freemasonry' explains what might be unintelligible to the uninitiated, as well as to the initiated, who are by no means so wise and knowing as they sometimes look.

We are very much inclined to suspect that when Athelstan founded the first regular Masonic meeting at York, thereby only reviving a decayed institution in England, half the mystery of it was known before the York housewives had had their lords and masters two hours at home. It is a singular fact, however, that the succeeding history of English Masonry is exceedingly apocryphal. There is no reliance to be placed on the details, they are as fanciful as a fairy tale and not half so amusing. We can only clearly trace one maxim that seems to have prevailed, namely, that the seven liberal sciences are all to be found in geometry, and that geometry is an admirable thing well worth preserving. Unquestionably! but have our good friends, the Freemasons, been either the preservers, protectors, or promoters of that divine science?

As we have said, the craft, as it now exists in England, knows little of its own history beyond the commencement of the last century. The "light" passed from our island to the United Netherlands, the government of which was more startled than edified by discovering the existence of two or three Lodges at the Hague and at Amsterdam—English as well as Dutch Lodges. In 1736 we find the brethren establishing themselves, under a "Venerable," in France. Italy followed the fashion, enrolling the fraternity under the significant designation of *La Cucciera*, or "The Trowel." In Germany, the introduction furnished ground for a new class of literature, and a weekly journal appeared at Leipzig in honour of the mystery and the brethren.

Masonic literature in England has not been distinguished by much brilliancy. It has had its mild Magazine, and boasts of a few very

so-so sermons, and half-a-dozen wonderfully bad songs. Masonic poetry, indeed, is execrable. The literature itself is only lively when the society is being commented on by retiring brethren wearied of its forms, and when some orthodox member lustily lays about him for the honour of the craft. The result of such controversy usually impresses lookers-on with the conviction that Freemasons do not exclusively possess the gift of charity; that they inculcate nothing useful which a good man does not think himself bound to observe, let him be born under what zone he may; and that there is a strong spice of the Protectionist element among them, like that of the "Civil Club" in the city of London,—now two centuries old,—whose members are bound to trade with one another rather than with one who is not a brother.

The question of literature brings us back to the Lexicon, the object of the compiler of which is, to furnish access to the meaning of words and symbols peculiar to the order; and to give a sketch both of the ancient mysteries and of "those degrees of more modern date, for which there was a morbid craving on the Continent during the latter part of the last century." The working details of the American system of Masonry being often different from those followed in Great Britain, the British editor has adapted the Transatlantic volume to English uses,—a course which could alone render it of practical value to the craft in this quarter of the world.

As a book of reference, indispensable alike to all classes who desire to be acquainted with the history and details of Masonry, this Lexicon is worthy of praise. In making our brief extracts from its pages we shall confine ourselves to the pleasant matter of French Masons. The ladies, as it is well known, have frequently looked into the doings of Lodges, but they have never permanently established themselves in any, except in the Lodges of Adoption in France, and the Androgynous Lodges, such as the *Heroine of Jericho*, the *Mason's Daughter*, the *Good Samaritan*, and other "Cock-and-Hen" clubs, in America. Of the rise of French Masonry in France, we are told,—

"In the beginning of the eighteenth century several secret associations sprang up in France, which, in their external characters and mysterious rites, attempted an imitation of Freemasonry, differing, however, from that institution, of which they were, perhaps, the rivals for public favour, by their admission of female members. The ladies very naturally extolled the gallantry of these mushroom institutions, and inveighed with increased hostility against the exclusiveness of masonry. The Royal Art was becoming unpopular, and the fraternity believed themselves compelled to use strategy, and to wield in their own defence the weapons of their opponents. At length, the Grand Orient of France finding that these mystic societies were becoming so popular and so numerous as to endanger the permanency of the masonic institution, a new rite was established in 1774, called the 'Rite of Adoption,' which was placed under the control of the Grand Orient. Rules and regulations were thenceforth provided for the government of these lodges of adoption; one of which was that no men should be permitted to attend them except regular Freemasons, and that each lodge should be placed under the charge, and held under the sanction and warrant, of some regularly constituted masonic lodge, whose Master, or, in his absence, his deputy, should be the presiding officer, assisted by a female President, or Mistress. Under these regulations a Lodge of Adoption was opened in Paris in 1775, under the patronage of the Lodge of St. Anthony, and in which the Duchess of Bourbon presided and was installed as Grand Mistress of the Adoptive Rite."

The rite includes four degrees, Apprentice, Companion, Mistress, and Perfect Mistress; in passing through which the lady being initiated is reminded how the first sin of woman brought on the deluge, how the Tower of Babel was connected with a confusion of tongues, and how the passage of the Israelites is emblematic of that of man and woman in the world. By such a process the French lady qualifies herself to become a Perfect Mistress; and we must here confess to our previous ignorance of the way by which that eminence is attained in France. They have their Masters, however, in Lodge, as elsewhere.—

"The officers of a Lodge of Adoption consist of a Grand Master and Grand Mistress, an Orator, an Inspector and an Inspectress, a Depositor and a Depositrix, a Conductor and a Conductress. They wear a blue sash or collar, with a gold trowel suspended thereto. The Grand Master uses a mallet, with which he governs the lodge, and the same implement is placed in the hands of the Grand Mistress, the Inspector and Inspectress, and Depositor and Depositrix. Every member wears a plain white apron and white gloves. The brethren, in addition to the insignia of their rank, wear swords and a gold ladder with five rounds, which is the proper jewel of Adoptive Masonry. The business of the lodge is conducted by the sisterhood, the brethren only acting as their assistants. The Grand Mistress, however, has very little to say or do, she being only an honorary companion to the Grand Master, which mark of distinction is conferred on her as a token of respect for her character and virtues."

There is a marvellous amount of ceremony, and theatrical doings, and solemn fun and flirtations, and astounding illustrations of history, in these Lodges, the whole of which concludes, of course, with a ball. The conversation too is fanciful, and carries us back to the days of the *Précieuses*, the *Euphuists*, *Rambouillet*, and *Molière's* fine folks, so exquisitely satirized in his immortal farce:—

"In the banquets of the regular lodges of the French rite, the members always use a symbolic language, by which they designate the various implements and articles of food and drink upon the table. In imitation of this custom, the ladies in the banquets of the Adoptive Lodges have also established a symbolic language, to be used only at the table. Thus the lodge-room is called 'Eden,' the doors, 'barriers'; the minutes, 'a ladder'; a glass is called 'a lamp'; water is styled 'white oil,' and wine 'red oil.' To fill your glass is to 'trim your lamp,' with many other equally eccentric expressions. Such is the organization of French Female Masonry, as it was established and recognized by the masonic authorities of that kingdom. It is still practised as a peculiar rite, although its resemblance to true Freemasonry is only in name. Under these regulations the lodge 'La Candeur' was opened in Paris on the 11th of March 1785, a marquis being in the chair, and a duchess acting as Deputy or Grand Mistress. In the same year the Duchess of Bourbon was installed with great pomp as Grand Mistress. The revolution checked their progress, but they were revived in 1805, when the Empress Josephine presided over the 'Loge Impériale d'Adoption des Francs Chevaliers,' at Strasburg. The adoptive lodges were at first rapidly diffused throughout all the countries of Europe, except the British Empire, where they were rejected with contempt; but they soon declined, and are at present confined to the place of their origin."

These extracts will serve to indicate something of the matter and manner of this book, in which nothing that is worth knowing, touching Masonry, is omitted—from the sublime Ahimam Rezon down to those pungent chevaliers, the Knights of the Mustard Seed.

Kitchi-Gami: Wanderings round Lake Superior.
By J. G. Kohl. (Chapman & Hall.)

It appears to be impossible to exhaust any given subject whatever. A man spends his life in a certain pursuit, and writes down the result in a couple of quarto volumes. Here one would think the matter unimprovable, but even this concentrated essence of knowledge gets added to by successive hands, and parts and subdivisions are raised into distinct totalities, until what was formerly a monograph comes to look like an encyclopædia. The book before us is a case in point. Catlin spent some eight years in studying the North American Indians, and one would have thought had left nothing for any gleaner whatsoever coming after; yet Mr. Kohl has put forth a work on the Ojibbeways as fresh and full as if no Catlin before him had ever made the Red Man's history and traditions the peculiar study of his life, or introduced the public to the medicine-bags and lodges, the war paint and the ball games of the forests. Mr. Kohl, in fact, has done for the Ojibbeways as a tribe what Catlin did for the Indians as a nation; he has isolated a monograph from an encyclopædia, and the result is a most valuable addition to our former store of knowledge.

In 1855, on a small island on the western side of Lake Superior, called Shagumikion, or "something gnawed on all sides,"—which island, as the scene of most of the exploits of Menabojun, the Indian Creator, may rank as a kind of Delphos of Indian tradition, and where aristocratic pretensions are so high that its resident chiefs pass as princes among the nation—Mr. Kohl built his wigwam. Quite like an Indian, and with no pretence of European gallantry or chivalry, he made the squaws go into the forest for the timber, which they felled and brought, then built up into a hut according to the fashion of their kind; for a male Indian, with his soft, aristocratic hand, disdains all manner of work but hunting, fishing and making war; wherefore every kind of rough job and manual labour falls to the women, who in consequence have hard, corned hands, and prominent muscles, bowed backs and turned-in toes: any one of which characteristics would be a disgrace to a well-born, well-bred Indian brave. When the squaws had built his hut, clothed it thick and well with the "apakwas," or rolls of birch bark, which they wind round and round the skeleton, and which are in fact moveable walls,—when they had hung a fine reed mat as a door over the entrance, and lighted a fire in the centre,—sundry Indian visitors arrived, and Mr. Kohl's Ojibbeway life began. And first, as seemed to them natural and logical, the women initiated him into the management of their babies or papposes, of which they are passionately fond, leaving their work to run and kiss the little creatures staring blankly from their cradles, and losing themselves in long reveries of mute adoration and speechless love. The cradle or "tikinagan" is a miracle of careful thought. It is a little house within a house, gaily decorated, and lovingly prepared with everything that can please the child or guard it from injury, physical or spiritual. It is, in fact, a box with an arched head-piece, stuffed with fine, dry moss, rotted cedar-wood, and a kind of tender absorbent wool found in the seed-vessels of a species of reed. In this soft bed or nest the little one, swaddled and bandaged, is plunged up to its armpits, with only the head and arms left free. But before being thus swaddled and cradled, great care is taken to pull the limbs straight, to keep the feet parallel, so that they should not turn outwards or inwards (the Indians say

they cover an inch more ground at every step than Europeans, who turn out their feet, and snow-shoes are impossible except to perfectly straight walkers), to pull the nose and make it long and large, and, in short, to leave as little to nature as the most luxurious fine lady could desire. Every part of the cradle has its special name; every trinket and amulet its special uses; no expense is spared for toys, fineries, or charms, and Mr. Kohl saw one mother use as her cradle coverlet "a wide sky-blue cloth, on which glistened at least a couple of pounds of pearl beads," and for which she had paid ten dollars, or half her yearly income. The next event in a baby's life is the christening or reception into the order of the Midés. Priests in all their bravery—mystical and artistic; men, women and children, with faces painted fiery red; gifts of tobacco, sugar, gaily-flowered calico, and the like, hung reverently on posts for the Kitchi-Midé, or high priest of the order; the big temple drum beating; and the old Midés, with rings in their noses and huge masses of metal in their ears, speechifying in the temple, constituted the first of the ceremonies. After these preliminaries, a procession was formed; the priests walking one after the other, with their medicine-bags in their hands. Made of the skins of wild-cats, otters, bears, snakes, beavers, and other animals, the shape retained, and the paws, head, tail, &c. left as in life, these medicine-bags play an important part in the Indian religious ceremonies. They are all filled with sacred matters not visible, and possess a subtle spirit-breath, which can both kill and cure—both take away life and restore it, with equal potency. Whosoever is touched by one of these spirit-bags straightway falls prostrate on the ground, where he lies in a mute, motionless mass until revived by the Midé touching him again with the same bag. Often, as a kind of interlude during the graver ceremony of the christening, Mr. Kohl saw the assemblage lying in scattered heaps on the ground, like so many card houses blown down by the wind. The Midés shouting loudly "Hoho!" rushed at full speed first on one, then another, making stabs or thrusts with the bag; one strangely-bedizened old man flew at his victims with a wild yell and prodigious leaps, puffing out his cheeks as supplementary medicine-bags, and stabbing right and left with amazing zeal. The girls tittered among each other as they lay together in a brown half-naked heap, but the priests did not see their giggling, and when the restorative stab was made they all bounded up like so many squirrels, according to the orthodox programme. One girl had been left lying, overlooked by the priests, and, though indulging in a quiet grin, did not dare to rise of her own accord, until the Midé, reminded timidly by a companion of the oversight, held his otter bag towards her, when up she jumped, and ran laughing away. The father of the young member was dressed in his full war-panoply. His head was covered with feathers from the eagle, hawk and raven, evidences of his bravery and prowess; the rough-haired skin of the dauntless skunk was bound as a turban round his head, the long particoloured tail hanging far down his back; similar skins were round his feet, and the tails dragged after him like spurs; his face, "fire-red, shone out of all these skins and tails and feathers like the sun from clouds." In his hand he held a fox-skin as his medicine-bag, and when he danced, all his tails danced too, and "shook about as if restored to life."

More ceremonies followed, such as the expulsion from the mouth of each person present of certain little shells, typifying the evil passions and passages of humanity; long discourses

held by the priests, which we should have called sermons; prayers; grace; "ho-ho-ho-ho-o-o-o," reiterated again and again by the congregation, in a manner evidently answering to our 'Amen'; pipe-smokings; dances; drum-beatings; private and individual prayers; the presentation to the babe of various blessed charms and amulets, with other gifts of more mundane character and practical use to the "shaggy old brave," the father; and, finally, a steaming kettle of maize-broth, boiled without salt, meat, or milk, which, with a few sweetmeats and apples, comprised the whole of the christening dinner. With this the singular ceremony was at an end: the child was admitted into the order of the Midés, the priests were paid, the father proudly content, the spectators happy and weary, and Mr. Kohl went back to his wigwam with a full mind and fat note-book, whereof he made a most interesting chapter.

Other strange facts and ceremonies came before him. On one occasion, very soon after his establishment in his wigwam, which, by-the-by, he found a better residence than many of the European peasantry can boast of, the Chief Commissioner for Indian affairs, "their Great Father from Washington," as they called him—the President being their Great Father in Washington—came to look after matters, and talk a little with the chiefs and braves. Great painting of faces, great shaking out of feathers and skins, and a vast display of new mats and gorgeous decorations, the sacred calumet, with all its red feathers, blue ribbons, strings of wampum, shells and beads, carefully brought forth and carried in procession for the smoke with the Great Father, preparations for the war-dance and other red-skin dissipations—and then the whole village set out in solemn array to talk over their joys and sorrows with their pale-faced father. In this meeting Mr. Kohl was much impressed by the naïve vanity—the boasting, which was not lying, characteristic of each speaker. Every man tried to make himself out the first of his nation, the most dauntless in war, the astutest in council; every man was his own Hector and Ulysses; but no man told a lie. A "forked tongue" is the greatest reproach that can be uttered against an Indian, and when once uttered, never forgotten—never lived down. Even the reputation of churlishness or meanness is not so damnatory as that of lying; but both are bad, and never wholly lost when once acquired. Generosity is one of the chief Ojibbeway virtues. They exercise more than Arab hospitality, more than Moravian help. The starving man will give his guest his last mouthful, and no one forgets a benefit once received. Grateful thus for kindness, their revenge is equally undying. An Indian never forgets an injury, and though years may pass he will manage to avenge himself. Their very wars are not undertaken for plunder, but revenge; and a chief who resolves on war often consciously determines on his own ruin. So little do they fight for gain, that, instead of carrying off from their enemies, they always leave something of their own behind them, as a mark of who it was that had blackened that homestead, and reddened the grass with the blood of the brave. Scalps are the richest booty they desire; and he who can boast of the greatest number is the Rothschild of his tribe. Very marked is the kind of noble self-abnegation visible even in their superstitions as well as in their social life; and Mr. Kohl tells a touching story of an old man who, for friendship and to prove his profession of love, showed a fur-trader where lay in the forest a great lump of copper, which had been his family idol or fetish for three generations. Success in

hunting, prowess in war, health, prosperity and longevity, had all come to Keatanang and his family through this lump of copper; yet "he wished to prove his love," and bargained it away to his friend. He made a tolerably handsome bargain, and the goods got in return made a large-sized bale. This he took with him, when he and the fur-trader set out in the moonlight to where the lump of copper was to be found, and when they reached the spot called the High Bluffs, Keatanang took up the bundle, and prayed to the Great Spirit:—

"Thou hast ever been kind to me," he then said, in so loud a voice that I could plainly hear him. "Thou hast given me a great present, which I ever valued highly, which has brought me much good fortune during my life, and which I still reverence. Be not wroth that I now surrender it to my friend, who desires it. I bring thee a great sacrifice for it!" Here he seized the heavy bale of goods with both hands, and hurled it into the river, where it soon sank. "Now come," he then said to me, "my mind is at rest."

While they were examining the copper the Indian stood trembling and quivering,—then took the other 5 lb. of tobacco, which he carried in his belt, and laid it as a conciliatory sacrifice in the place of the copper. The whole story is both touching and noble, notwithstanding the superstition involved in it. The two most usual sacrifices which an Indian makes to Kitchi-Manitou, or the Great Spirit, are a dog and tobacco:—

"Tobacco they sacrifice and strew everywhere: on all stones, boulders, masses of copper, graves, or other places to which they attach a holy significance. The dog, however, is the great sacrifice. 'The dog is our domestic companion, our dearest and most useful animal,' an Indian said to me. 'It is almost like sacrificing ourselves.' The bear is honoured, but does not serve as a sacrifice; nor do they offer plants, corn, flowers, or things of that nature."

After these, and foremost of all the "dead stuffs of Nature," comes copper; at least, for the Ojibbeways dwelling round Lake Superior, where copper is often found in great purity, and close to the surface. They carry small pieces of the ore in their medicine-bags, and hand them down from father to son as among the most precious relics they possess; though, to be sure, they keep their written magic, their birch-bark books and their pictures, as even holier mysteries. These books and pictures and his spirit-dream—the dream which shows him his future career, and which mainly determines that career—an Ojibbeway will rarely or never speak of. His dream especially is a profound and sacred secret; but Mr. Kohl managed to gain the confidence of most of his new friends, and was admitted into the participation of sacred mysteries, to which no one else would have been admitted. The grave religiousness of the Indian character is the great obstacle to their conversion to Christianity. Their own code of morals is stricter than ours, and their lives are more consistent with their professions; they exercise a higher degree of charity, constancy, courage and truth than do we; they pray oft and fervently to their Great Spirit, and faithfully do their best both to man and Heaven; thus they are not easily converted to a creed which has more profession than practice, and where the loudest members are so often the loosest livers. The moral, high-minded, religious savage is about the most difficult subject which a missionary can have, driving to despair all who believe in creeds rather than in actions, and who hold intellectual perceptions higher than practical well-doing and a lofty tone of morality.

Stoical as they are in the presence of physical suffering, when their affections are touched they are tender-hearted and full of poetic

sentiment. Nothing can console a mother for the loss of her child,—the friend whom death has robbed of his brother and companion is bereft of half his life,—the husband who loses his squaw mourns with the pathos and dignity of tragic passion. When a child dies the mother cuts off a lock of its hair, which she wraps up in paper and gay ribbons, and surrounds with the playthings, clothes and amulets the little one was accustomed to wear; she then makes it all up into a long thick parcel, "which is fastened up crosswise with strings, and can be carried like a doll." This doll they call "misery," or "misfortune," or a name which Mr. Kohl suggests should be translated as "the doll of sorrow"; and for a whole year it takes the place of the dead child. The mother carries it with her everywhere, places it near the fire, looks at it often, talks to it, caresses it, and the children nurse it as they used to nurse their little brother or sister when living. At public festivals these "dolls of sorrow" are presented together with the rest, and presents and sacrificial gifts are made to them:—and when a war-dance is executed, "and the unhappy mother sits weeping with her doll, a warrior will cut off a lock of hair, and throw it on the bundle, 'pour faire plaisir à la pauvre mère et à son enfant.'" When the year is out a feast is held, the bundle is unfasted, and the clothes and trinkets are given away; but the lock of hair is buried, and the time of legitimate mourning is at an end. The leading idea in this strange custom is, that the mother thinks she can help the spirit of her child on its perilous path to heaven, and provide for it while there and unable to provide for itself, by thus bearing its representation continually about with her. For the spirit differs in nothing from the flesh, but has the same need of care, the same desires, wants and appetites as when on earth; with this difference, that in Paradise there is no work to be done,—no hunting, no fishing, and no war. If the father, or an elder brother, an uncle, or any capable member of the family die soon after an infant, the mother is more easily consoled; for the stronger spirit will watch over the weaker,—will protect, feed, soothe and carry in its arms the helpless little one, as they both wander upward by the Milky Way, "the path of the dead,"—past the Great Strawberry, and all its terrible fascinations,—along the narrow serpent-bridge, where a false step is destruction,—and across the yawning chasm, which only one fleet and sure foot can cross. When once in the Paradise which Kitchi-Manitou ordered Menaboju to prepare for them, the Indians are merry, happy and contented enough, dance and play the drum the whole day long, and eat a certain species of mushroom, and a wood like the phosphorescent wood in the forests. But this Paradise is for the Indians alone, and for all Indians alike; Sioux and Blackfeet, Crows and Ojibbeways, Iroquois and Chocataws, no matter who, nor how deadly enemies soever on earth: in heaven they are all united into one brotherhood, and hatred is left, with work and war, to living men. Thus, when the Christian missionary goes to speak to them of the Christian heaven and its wide charities, whence all enmity is banished, and where only love remains, the untutored savages meet him with their own Paradise, and setting them side by side ask, where is the superiority of the White man's over theirs? and are not their hearts as large as the pale-face's? and is not their heaven as wide, and their Kitchi-Manitou as loving as his? We must confess, the conversion of such terrible reasoners is a work of difficulty.

Grave and intense in all things, the Ojibbe-

ways carry their characteristic earnestness even into the most trivial affairs of life; or rather nothing is trivial to them. Their games are as serious as other men's sacrifices, and when they gamble—which they do so often and as deeply as they can—they do it with as much zeal and intentness as if they were propitiating the Great Spirit, or undergoing the initiatory tortures of the Mandan medicine-lodges. Mr. Kohl very nearly got himself into trouble by wishing to inspect the broad-carved silver bracelets of a handsome young fellow playing at "pagessan." On turning to him with a question, he grew very impatient and angry at the interruption, took it as an impertinence, and made such a threatening speech that the interpreter would not translate it. He merely said it was improper, and then abused the Indian for his own share, so that a quarrel arose, which needed some generalship to appease. "All I understood," says Mr. Kohl, "was, that an Indian must not be disturbed when gambling." They are extremely dextrous at their games, which generally depend on skill rather than on chance, and which they divide into games for old men and young men, for women, children and the perfect "brave." Of all their social sports, the finest and grandest is the ball-play. It is more manly and inspiring than anything we possess, and carries the mind back to the ancient times of Greece, and to the days when Rome was manly and heroic, and before she learned to be brutal and gladiatorial. This ball game is played with raquets, 2½ feet long, made out of a tough white wood, and covered at the raquet end with a network of leather bands. The ball is made of the white willow, cut perfectly round by the hand, and covered with carved crosses, stars and circles. They play tribe against tribe, village against village; and the game is so highly esteemed that a good ball-player ranks with a celebrated huntsman, a fleet runner, or a renowned warrior. But the American Government discountenances the game by reason of one or two notorious conspiracies in which it has borne the chief part; for a "ball-play conspiracy" is quite an institution among the Indians, and has more than once been fatally successful:—

"On one occasion the natives combined to seize a British fort during peace, and the conspirators arranged a grand and solemn ball-play in honour of the British officers, who suspected nothing and were less on their guard than usual. The merry shouting band of players approached the gates of the fort, and suddenly the ball flew over the walls. The Indians, as if carried away by excitement, rushed over the palisades after it, and made themselves masters of the fort. On another occasion a British officer, who was disliked, was suddenly surrounded by the Indian ball-players, knocked down with the raquets, and trampled under foot, as if accidentally, in the frenzy of the game."

There is a feminine version of the same game, especially devoted to women, but instead of a wooden ball, they have two leathern bags filled with sand and attached by a thong, which they endeavour to throw over their opponents' poles or boundaries, and which they toss and catch again by means of curved sticks adorned like the raquets of the men.

Many quaint old legends, marvellously like the Arabian Nights, did the German traveller hear from the old women and professed storytellers of the tribe; many strange traditions, where the later Christian doctrines have become curiously interwoven with the native stories of Kitchi-Manitou and Matchi-Manitou, the Good and Evil Spirits, and of Menaboju, the Indian Creator, or, as some say, Prometheus, did the awe-struck braves tell him, in whispers, trembling in the evening shade, and asking pardon of Great Manitou if they were doing an evil thing

unconsciously; many wonderful magic-books and mysterious pictures were sold and shown him, always under strong religious apprehensions, and evidences of fear which no physical dangers could have excited; much interesting information did he collect, and many of the most secret and esoteric doctrines was he far on the way to have clearly explained to him, when an inexorable fortune thrust herself in between, and broke up his Indian life, perhaps for ever. But whether or not his book is only a fragment of the greater whole that would have been accomplished had circumstances and time allowed, what he has learnt and noted down for us, his readers, is of inestimable value; and all the more valuable because of the pleasant nature of the author, which, without any self-intrusion, makes its genial and delightful influence felt in every page. Mr. Kohl seems to us to be the very perfection of a traveller; able to thoroughly identify himself with new conditions, without any of that masquerading affectation often so perceptible in men who attempt an unusual life; and careful to make the best use of his time both for himself and others. Simplicity of character, good temper and respect for others will carry any man as safely through foreign trials as they carried Mr. Kohl through his sojourn under an Ojibway tent; for these formed his only passport to the hearts and sympathies of his companions,—a passport about the best with which a man can be provided. The translation, too, is excellently done by Mr. Wraxall, who has known how to preserve the spirit of the original through the medium of a very free and graceful rendering; and who has thus combined two excellencies where most men master only one.

History of the Press in France—(*Histoire Politique et Littéraire, &c.*) By Eugène Hattin. Vol. VI. (Paris, Poulet-Malassis.)

SINCE the notice given in the *Athenæum* on the publication by M. Eugène Hattin, tracing the newspaper press in France to its origin, another volume has been added to the work. This volume contains details of that extraordinary period of anarchy when the licence of journalism knew no bounds—that is to say, between the years 1789 and 1793. In this short space of time, more new theories and principles, more abuse and scandal, more originality and folly were disseminated than during the whole historical existence of the press in any other country. The subject here treated is as remarkable as it is interesting, and contrasts singularly with the restrictions, not to say the actual silence, now imposed on French writers in all matters connected with politics and the State.

It is worthy of notice that the first author of a revolutionary periodical, the well-known Brissot, acquired his thirst for Liberty from England, and his desire for the abolition of abuses from the study of the English constitution,—which, says he, in his *Patriote Français*, he carefully examined in the country itself, believing it to be the only model to follow. It was very little known at that time in France, and he was the first who exposed in detail many of its fundamental principles,—and, as a consequence, constantly urged an alliance with England as the best policy for the peace of Europe. The newspaper of Brissot was very popular, and remained so until the editor lost his head on the scaffold. Even now, the *Patriote Français*, and the *Mercur*, the greater part of which were written by Mallet du Pan, well known in England by his curious *Mémoires*, are the sources from which to derive an exact idea of the most complicated and agitated

period of the French Revolution. The time had now come when the laws were useless to protect the lives of individuals, and all public order was overthrown by a frantic populace. It is easy to conclude that anything like free discussion had become impossible, for the poniard of the assassin hung over the head of every one who chanced to disagree with the opinions of the infuriated mob. Mallet du Pan fled to England, "the only country," says he, "where a man may write, speak, think and act (Il n'y a que l'Angleterre où l'on puisse écrire, parler, penser et agir—voilà ma place)."

We will not enter into the manifold vicissitudes experienced by many important newspapers during the space of four years, such, for instance, as the *Journal de Paris*—of which the unfortunate André Chénier, one of the greatest poets of France, was the chief editor, and who, like so many others, lost his head for the truthfulness and sincerity of his opinions—*La Chronique de Paris*, *Le Républicain*, &c., in which men, since become celebrated, did not disdain to exercise their talents. Among others, were Roederer, Condorcet, Sièyes, Rabaud, Saint-Etienne and Millin. It is remarkable that scarcely one of the newspaper offices during the worst part of the Revolution escaped invasion, pillage and destruction, France wishing probably to make known her interpretation of the expression "Liberty of the Press."

We must now speak of a periodical conducted by one of the most original and brilliant editors of the period, Camille Desmoulins, whom Thiers in his History calls "l'écrivain le plus remarquable de la Révolution, un des plus spirituels de notre langue." He is full of the strangest contradictions. Gentle, and even tender and affectionate by nature, he mixes up in his language the florid expressions and imagery of the Greeks with the infuriated lingo of the lowest mob. His epigrammatic wit is only equalled by his indefatigable arguments in favour of destruction, and he bestowed upon himself the title of *Procureur-général de la Lanterne*. This is the man who, after having published innumerable sanguinary pamphlets, became the principal editor of *La France Libre*, and soon afterwards circulated *Le Vieux Cordelier*, in which the language of abuse is carried to its extreme limits. Even the leaders of the Revolution were terrified at his violence. The first number of the *Cordelier* appeared on the 5th of December, 1793, and only seven had been published when Camille Desmoulins was condemned to die on the scaffold, where he displayed the pusillanimity of a child. After him his secretary founded the infamous newspaper *Le Vritable Ami du Peuple*. A few months only elapsed before the editor and his wife were guillotined by order of Robespierre.

The journals published by Marat and Hébert close this list of literary abominations, which have rarely been equalled in licentiousness, and which are read by us in these days with astonishment, as the produce of a period of national insanity never to be witnessed again.

The Tommiebeg Shootings; or, a Moor in Scotland. By Thomas Jeans. With Illustrations. (Routledge & Co.)

THIS is a book, every page of which is calculated to sadden the heart; it is outrageously silly and stupid, and has not a single redeeming quality. The publishers of this bad book advertise it as "a humorous sporting novel," but we pity the man who expects to be entertained by a book in which there is neither sport nor humour.

Two individuals, Mr. Samuel Brixey and Mr. Peter Fribbles, rent a moor in Scotland, "the

Tommiebeg Shootings";—both are supposed to be entirely ignorant of sporting, and both are victimized and cajoled in every possible way. Fribbles, of whose character we obtain some knowledge by being told that "he was such fun, Fribbles was," is easily imposed upon, and the author makes him the butt of the most commonplace practical jokes. Thus, he orders "from Picolls a dress kilt for visiting and wearing in church," and a Registered Fribbles Shooting-vest, which is exhibited in Picolls's window, and which Fribbles flatters himself will produce an immense effect in the Highlands. But this is sober sense compared with what follows. Being informed that there is salmon fishing near the moor which has been rented, Fribbles is advised to purchase an anchor:—

"'Anchor!' exclaimed Fribbles; 'I had no idea we were likely to fish from a boat—they will have anchors, safe enough.'—'It is not for a boat—you will have no fishing from a boat,' replied Larker.—'What is it for, then?' inquired the tyro angler.—'Oh!' said his friend, 'did I not mention the other day—I thought I did—about an anchor! However, it does not signify whether I did or no—only it is lucky we thought of it now—before you start—how many fathom of line did you carry out, Fluffey?'—'I didn't myself take out more than fifteen fathom,' answered that gentleman, 'because it is rather a bore winding oneself up in so many coils—some fellows, I fancy, take out twenty or five-and-twenty.'—'But, I say,' said Fribbles; 'do tell me what it is for! you never mentioned it before—what does one want with an anchor?'—'To be used in wading, of course,' replied the other; 'you would not be insane enough to go into a deep and rapid river, the Spey, for instance—it is the Spey you are going to fish, is it not?—without bringing yourself to an anchor. The rope, you know, is coiled round your body, and you merely unwind yourself, as you go on casting down stream—the main thing to be careful about is, to find good holding ground above you, because if the anchor drags, of course it is all up with you, and there is nothing left for you but to swim for it. By-the-by, it would not be a bad precaution for you, in case of accidents, to go to a swimming bath before you leave town, and practise a little with your wading boots on.'—'Catch me going into the river at all, then,' cried Fribbles, disgusted at this new danger, 'if I am to run such risks.'"

The author then relates how Fribbles, acting on this advice, purchases an anchor and uses it to the utter astonishment of the Highlanders who beheld him in the river; and how "flabbergasted" he was when he saw a fish caught. Then we have the stale joke of making him shoot with a shotless gun, and his wonder at not killing birds under these circumstances! A French sportsman is also introduced—Le Marquis de Guimauve—at whose attempts to speak English you are of course expected to laugh immoderately, for he is made to say, "you spik French, Meester Breeks?"—"I slip me as one leetle pig in ze box. Breeks sall slip as one ozer leetle pig in ze ozer box. Ha! ha!" Very humorous, truly. But it is not alone on sporting ground that the author of this performance wishes to be regarded as a man of humour. His book, as we see, is called a novel, and, as a matter of course, women appear. Here is a scene on board a steamboat, which we suppose is regarded by the author as a masterpiece of fun and equivocal:—

"The elder sister soon put him at his ease by making room for him at her side; and Fribbles, grateful as he felt for this act, was speedily annoyed at finding himself taken possession of, and actually, as he told Brixey afterwards, made love to by the tall one, while he would have resigned her willingly altogether for only one look at the soft expressive eyes of her sister. 'Dash it,' said he, 'she asked me as many questions as if I were being examined for a doctor's degree. First she wanted to know which music I liked best, German or Italian.

It is not a little curious that the Maori attribute their decadence in some manner to the introduction among them of new food and clothing, and the attendant change of habits. They affirm that in former times, when their custom was to walk abroad with little clothing, and to pursue their ordinary occupations in a state of almost nudity, their skins thickened and became insensible to the effects of cold or heat; and moreover, in those days, which they consider to have been happier than the present, fern-roots and other vegetable products

formed the staple of their diet, and their health was excellent.

Turning to the evidence obtained by the agents sent among the aborigines by the Government, the following appear to be the principal causes of decrease:—1st, Depopulating intestine wars. 2nd, Frequent infanticide. That this custom has been a very important obstacle to the increase of the Maori race may be believed from the fact that Mr. Fenton, who has been employed by Government to draw up the present publication, states that he has met with instances of women who have destroyed six, and even seven children, offspring of themselves. It is right, however, to add that infanticide is now nearly if not quite extinct. Instances have certainly occurred during recent years, but quite insufficient in number to have any serious effect on the population. 3rd, Illicit commerce between the sexes. This, though still largely practised, was much more extensive in former periods. 4th, Unclean habits, though by itself insufficient to account for the extraordinary mortality to which the New Zealanders have lately been subject, must, joined to other habits belonging to a low state of civilization, have had, and still has, considerable effect in shortening the duration of human life. 5th, Constant intermixture of blood. This, indeed, in all probability, has had a most powerful influence in the decrease of the native population. How constantly this race has intermingled its blood is apparent from the fact that well-known chiefs of tribes now far separated, and even sometimes hostile to each other, may be recognized as relatives, forming, in fact, one large family. The term "run out" may indeed be applied to the New Zealand aborigines, whose physical qualities have degenerated and whose chief characteristics seem now to be utter loss of energy and vital force. 6th, Use of unwholesome food. This, the last among the alleged causes of mortality among the aborigines, appears to have exercised great and fatal power. It is certain that the marked retrograde change in the population took place subsequent to 1830, and it was about that time that the natives contracted a habit as disgusting as it is unwholesome. This is a morbid liking for putrid corn. In 1830, the Maori population discovered the art of manufacturing putrid corn by continued steeping in water; and from that period this food, eaten in a state of most offensive putrescence, entered rapidly into general use. Every Maori who has attained the age of forty years can remember the introduction of this noxious substance; and it is worthy of remark that in districts where by missionary influence and persuasion sound wheat has displaced the "kaanga kopiro," as the putrid mess is called, mortality among the natives has decreased 33 per cent. below the general average. The date of this unhappy discovery has been more perfectly fixed by an inquiry made from a woman whose arm is tattooed with the letters J. T., and date 1824. She states that these marks were made by an English sailor with whom she cohabited, and that her tribe commenced eating putrid corn very soon after she had made the English sailor's acquaintance.

It was quite unnecessary for Mr. Fenton to bring Liebig forward in support of his assumption that this favourite food of the aborigines is so unwholesome as to induce various diseases, and in particular scrofula. Substances in a state of decomposition are extremely unwholesome, and cannot long form the principal food of a people without permanently affecting their health. We believe that Mr. Fenton is correct in stating that the result of indulging in putrid vegetable food has made scrofula a most common disease among the Maori, prostrating their vital energy, and acting as a most destructive agent. The Maori constitution, in fact, as Mr. Fenton states, appears to be rotten. A slight attack of illness, that would scarcely affect a European, prostrates a New Zealander to such a degree that recovery is the exception.

Such are the causes which seem to be instrumental in bringing about the great change of race in New Zealand. In vain does the European, by missionary and other means, hold out relief. The inscrutable divine law in the struggle for life—the weak giving way before the strong—is being car-

ried out; and, in spite of all philanthropic labours, the aborigines of New Zealand will fade before the march of European civilization. No descendant of a Maori will stand on the ruins of London Bridge pondering over the fall of our Metropolis.

OUR WEEKLY GOSSIP.

SEVERAL of the Professors in the Government School of Mines, Jernyn Street, have resolved to give courses of weekly evening lectures, intended for the instruction of those who are unable to obtain scientific information elsewhere, and at a charge almost nominal. The first of these courses, as will be seen in the advertisement, will be delivered by Dr. Hofmann, the eminent chemist, and will commence on Wednesday evening next, the 17th, at eight o'clock.

A bit of romance about Garibaldi may help to explain the hostility of the Dictator of the Two Sicilies to France, and that of the Emperor of the French towards the Liberator of Italy. The family of Garibaldi, like the family Bonaparte, is Corsican; and the name of Pozzo di Borgo or of Louis Blanc is evidence with what fiery hate a Corsican may pursue his vendetta against that lucky race. The Dictator's grandfather, Joseph Battista Maria Garibaldi, was one of those patriot Corsicans who gave the crown to Count Von Neuhoff, crowned Theodore the First of Corsica; and being sent by the new king on a message to his mother, Madame Von Neuhoff, who lived at Peddenoh, near Rüggeberg, in the Mark Country (now part of Westphalia), Garibaldi there fell in love with the king's sister, Catherina Amalie, and with his sovereign's consent married her. The registry of this marriage, we read in a Rhine paper, is still to be seen at Rüggeberg. In the same year, Garibaldi took Catherina home to Ajaccio; but fortune falling the patriot, Theodore fled before the Genoese to England, where he became the idol and butt of Walpole, who traduced his character and wrote the inscription over his monument in St. Anne's Church—bewailing the fortune

Which bestowed a kingdom and denied him bread. Joseph Battista Maria Garibaldi fled from Corsica to Nice, where, after the French conquest and occupation of the island put an end to the last hopes of independence, he forgot politics and practised as a physician. His grandson is the Dictator. Meanwhile the offences of the Bonapartes against the Garibaldi have grown in bulk and in atrocity. Corsica has been made French. Nice has now been made French. The old country, the new country, are alike gone. More, the very last home of the hero is menaced. Capra, the lonely green rock in the Straits of Bonifacio, which he has bought with his gains and peopled with his pigs and asses, belongs to the island of Sardinia, and must follow its path should a new "recovery" of territory to France take place. Thus, the Bonapartes seem to chase the Garibaldi like an evil fate, leaving them no foot of earth on which the soles of their feet can rest in peace. Who can wonder at the Dictator's doubt, suspicion and dislike! A romantic speculation may be allowed to close the record of these romantic facts. Theodore, King of Corsica, left no lawful son. An illegitimate son, known about London streets as Col. Frederick, a man of mark in his day, pistolled himself under one of the porches of Westminster Abbey. The title had been declared by the Corsican Parliament hereditary in Theodore's family, a near branch of which Dictator Garibaldi now represents. Thus, Garibaldi's title to the throne of Corsica is just as good as that of Louis Napoleon was a dozen years ago to the throne of France. Suppose the Italian "idea" should dawn at Ajaccio? There are pretenders to crowns who have no better claim from history, and far less from merit and service, than Joseph Garibaldi, present Dictator of the Two Sicilies.

The Autobiography and Correspondence of Mary Granville, afterwards Mrs. Delany, with many Distinguished Persons of Her Time, edited by her Grand-niece, Lady Llanover, are about to be published by Mr. Bentley. These Memoirs extend nearly over the whole of the last century, viz., from 1715 to 1788, and present pictures of

the Courts of George the First, George the Second and Queen Caroline, and of George the Third and Queen Charlotte, whose friendship Mrs. Delany enjoyed; interesting original letters of Swift, Wesley, Dr. Young, author of 'Night Thoughts,' Lord Lansdowne the Poet, Frederic Montagu, the Duchess of Portland, the Countess of Bute, Cowper, and Gower, Hon. Mrs. Boswell, &c. The engravings include some of the Welbeck miniatures.

To each his own. The New Zealander has been lately restored to his lawful owner; and now a writer, whose initials will recall his name, asks leave to restore a still more celebrated saying:—

"St. John's Wood, October, 1860.
"What do you say to the fact of Sydney Smith's well-known joke at the expense of Bishop Selwyn—to whom he offered the consolation of 'a cold missionary on the side-board,'—being also second-hand? Yet a fact it is,—and here is the proof. In the familiar letters of the witty President de Brosses, written from Italy in 1739-40, occurs the following passage:—'*Le Collège de Propaganda Fide*, on l'en engraisse des missionnaires pour donner à manger aux cannibales. C'est, ma foi! un excellent ragout pour eux, que deux pères Franciscains à la sauce rousse. Le capucin en doute se mange aussi comme le renard, quand il a été gélé.' The edition I quote from is the newly-published one of Colomb (Paris, 1860); but I can hardly doubt that the first edition—that of 1799 (L'an VII.)—had been seen by the Canon of St. Paul's. If not, here is another 'extraordinary coincidence' to add to the general list.—*Che vi pare?* D. C."

The Free Library and Museum, which has been built for the Town of Liverpool, by Mr. William Brown, at a cost of 40,000*l.*, is to be opened and formally presented to the Mayor, on behalf of the town, upon Thursday next, the 18th of October. The programme commences with a meeting of working men in the Amphitheatre in the evening of the 17th instant, when Lords Derby, Brougham, and Stanley, the Chancellor of the Exchequer and other gentlemen are to address the audience. On Thursday, the civic dignitaries, the learned Societies, the volunteers, who muster several thousands strong, and the boys of the Collegiate, Blue Coat and other schools, are to assemble at the Town Hall, and thence march in procession through the principal streets to the Library. The ceremony of presenting the building will take place on a platform in front of the central portico, in the presence of nearly a hundred thousand people, for whom there will be accommodation in the churchyard behind St. George's Hall and in the adjacent streets. In the evening there is to be a grand banquet in St. George's Hall, at which Mr. Brown and many distinguished noblemen and gentlemen will be entertained, the Mayor in the chair. On Friday, his Worship gives a grand *Soirée* in the Town Hall, which will form an agreeable termination to the festivities of the occasion. One of the attractions of the *Soirée* will be a valuable and interesting collection of water-colour drawings from private collections in the neighbourhood. Under the old corporation, upon the 18th of October, St. Luke's Day, the Mayor was annually elected amidst scenes of bribery and riot, to which this year's commemoration of the town's patron saint will form a brilliant and gratifying contrast.

We insert the following note on the responsibility of the writer:—

"London, October 10.
"In the notice of Mr. George Godfrey Cunningham, whose death I much regret to observe in your last week's paper, 'The Parliamentary Gazetteer of England and Wales' is, by mistake, classed amongst his able contributions to literature, while an excellent work of a similar kind, on Scotland, of which he was the author or editor, and chief compiler, is not included amongst those given as prepared by him. As both of these works were issued simultaneously by one and the same publishers, it may have been thus that the mistake originated. 'The Parliamentary Gazetteer of England and Wales,' however, was compiled and prepared for the press by me, and under my sole care and literary responsibility, as chief editor; all the principal articles on counties, cities, towns, &c.,

London inclusive, having been written by me, as well as much of the remainder, though aided, in statistical and other details, by several sub-editors; the work being a voluminous and laborious as well as costly one, which required several years to prepare, even with this assistance. Both works, I may add, were published by the well-known firm of Fullarton & Co., of London, Edinburgh and Glasgow, of which Mr. Cunningham was a partner; and it may be that he personally superintended all the re-editions or re-issues of the Parliamentary Gazetteer for the fifteen years which have passed since I prepared it first of all for the press.

"JOHN E. DOVE."

Great preparations are being made at Berlin for the celebration of the fifty years' jubilee of the University of that city, which will take place on the 15th, 16th and 17th of this month.

A work of great interest has just appeared at Paris under the title, 'Document et Pièces Authentiques, laissés par Daniel Manin'; it is in two volumes, and quite calculated to attract the notice of the public at the present moment. The book is edited by a lady, Madame Planat de La Faye, a friend of Manin, who has carefully revised all the papers which the former President of the Republic of Venice brought with him into exile; she has caused a translation of these papers, and thus has compiled a history of Venice from the years 1848 and 1849, which furnishes the most exact and minute detail of this epoch that has yet been written. These documents afford as pleasant reading as a novel, and remind one, more than once, of the celebrated reports of the Venetian ambassador, at the time of the Republic of the Doges. Pasini's reports from Paris are admirable by the cleverness and acuteness of observation, as well as by the clearness of representation manifested therein. At all events, Madame Planat de La Faye will deserve thanks at the hands of future historians.

M. Alexandre Dumas has resigned the office of Director of the Museum at Naples, his nomination as such having met with great opposition.

Temple Bar is the name of a new magazine of light literature, to be edited by Mr. Sala, the first number of which is promised for the 1st of December. A pleasant Prospectus gives the following reason for the choice of title:—"This magazine shall be called *Temple Bar*, because the great tide of cosmopolitan humanity is for ever flowing through its arches; because the country and the town, the island and the continent, on foot, on horseback, and in carriages, give each other rendezvous by Temple Bar; because we consider a woodcut of the Bar, by way of frontispiece, to be far more significant of our purpose, in establishing a magazine for town and country readers, than an engraving of the Royal Arms, or of the Rose, Shamrock and Thistle, or of the Marble Arch, would be. We might have fixed on the 'Great Bell of St. Paul's,' or on 'Gog and Magog,' or on 'London Stone,' as a title, but we are content to adopt *Temple Bar*. We could give five hundred reasons for our choice. The Bar is not only associated with much that is famous in English history, but with nearly all that is memorable in English literature; and from our pictured window in Temple Bar we shall see brave old Doctor Johnson strolling up Fleet Street with James Boswell; and haughty Bishop Warburton coming to visit Oliver Goldsmith; and Mr. Spectator gliding towards the Temple Gardens, with Sir Roger de Coverley; and young M. de Voltaire, on his first visit to England, taking shrewd notes of the eccentric people who cut off the tails of horses and the heads of kings. We shall remember that, in Temple Bar, we are close to the renowned haunts of Raleigh, and Jonson, and Massinger, and Shakespeare—of Wycherley, of Congreve, and of Pope; that the immortal wits who used to haunt the 'Mermaid,' the 'Devil,' and the 'Apollo' taverns all passed beneath Temple Bar; that it was at the 'Cock' that Alfred Tennyson beheld the plump head-waiter, tasted that old port, and felt that eternal lack of pence which vexeth public men; that the 'Rainbow' and the 'Mitre' yet flourish; that the old thoroughfare to Ludgate is yet the centre and head-quarters of English thought and English art, and teems with printing-houses, booksellers' stores,

newspaper offices, engravers' studios, and bookbinders' workshops; and that to our immediate right, looking eastward, stands yet the grand old monastery of law, learning, and chivalry, where the Knights of the Temple yet ride on one horse, where Mr. Arthur Pendennis is yet chatting with Mr. George Warrington at chambers in Lamb and Flag Court, and whence, we trust, many a 'young gentleman of the Inns of Court' will bring that surplus erudition and brilliance, not too highly appreciated in the special pleader's chambers, and see what we can make of them at Temple Bar." As to the contents, we are told that—"Our Editor will contribute a series of sketches of travels, which he has undertaken, in sundry remote regions not entirely unknown in English country maps, which will be continued from month to month, and from time to time, illustrated by his own pencil. This task will not preclude him from telling little stories, drawing little pictures, sketching little characters, and writing little essays in the manner which has secured him, for a considerable period, the kindly encouragement of the public. We shall have a domestic romance of English life and manners—and of love,—for what is life without love?—by 'an eminent hand'—in other words, by the very best novelist that can be procured by perseverance, and pounds, shillings, and pence. An experienced reviewer will take the most popular book of the season and give us a fair and honest description of its contents and its merits. A poet will sound his lyre—but with this proviso: that when we cannot find a really good poetical effusion in our store, we shall confine ourselves for that month at least, to prose. Scientific writers will discourse to us of the wonders of the air, the earth, or the sea; descriptive writers, essayists, travellers, will have their say; a ripe scholar may take us back to the classic past, and tell us that 'light literature' need not be without learning and without thought; and by way of an *omelette soufflée* after, we trust, a succulent banquet, we may have some pages of gossip about the newest play, the best opera, and the prettiest picture of the day. As for politics, there will not be any, either to the east or to the west of the Bar; unless, indeed, there should be aught political in the dominant tone of our journal, which from headline to imprint will strive to inculcate thoroughly English sentiments, respect for authority, attachment to the Church, and loyalty to the Queen. Neither our editor nor our proprietor happens to be Lord Mayor, nor intends to shut the gates of Temple Bar in the face of Royalty."

MR. HOLMAN HUNT'S Picture of 'THE FINDING OF THE SAVIOUR IN THE TEMPLE,' commenced in Jerusalem in July, 1858, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Ten till Five.—Admission, 1s.

MILLE ROSA BONHEUR'S Pictures of SCENES IN SCOTLAND, SPAIN, AND FRANCE, are NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Ten till Five.—Admission, 1s.

THE ITALIAN EXHIBITION, 150, Pall Mall, will close on the 15th inst., consisting of ORIGINAL PICTURES of Italian, German, Flemish, and Spanish Artists—Correggio, Titian, Rubens, Bolletto, A Venetian Collection. Open from Ten till Five.—Admission, One Shilling.

N.B. The whole of the Pictures are now for Sale until the above date.

EGYPTIAN HALL, PICCADILLY.—HAMILTON'S CONTINENTAL EXCURSIONS, en route to Italy, France, Austria, Prussia, Russia, Switzerland, and the Rhine. Clermont, Mr. LEICESTER BUCKINGHAM, daily at Three; Every Evening (except Saturday), at Eight.—The Box-office is now open from Eleven till Four, where Stalls, numbered and reserved, can be taken, 2s.; Area, 3s.; Gallery, 1s.

ROYAL COLLEGE OF SCIENCE, MUSIC AND ART.—Open Daily, from Twelve to Half-past Four, and from Seven to Half-past Ten.—Admission to the whole of the Entertainments and Exhibitions, One Shilling.

DR. BACHHOFFNER, F.R.S., Sole Lessee and Manager.

SCIENCE

A Natural History of Ferns, British and Exotic.
By E. J. Lowe. With Coloured Illustrations.
8 vols. (Groombridge & Sons.)

Mr. Lowe is amongst the most fortunate of fern fanciers; he has leisure to ride his hobby, means to pay for his hobby, and—unusual good fortune—finds his hobby pay him. We congratulate him upon the appearance of the volumes, which complete his present work, and upon the dissipation of the fears which, we

believe, he once entertained, that it would prove an unremunerative speculation. It is not often that a work in eight rather costly volumes on one branch of botany can expect a large sale. Such, however, we are informed, is the good fortune of the present completed serial, and we rejoice in the fact, as it indicates in the plainest and most pleasing manner to the author that a widening circle is becoming appreciative of the interest to be found in this once and long neglected tribe of elegant plants.

A principal element of this success is manifestly the beautiful illustrations with which Mr. Lowe has adorned his pages. He has not the advantage of Nature-printing, like Mr. Moore, whose handsome volumes we recently commended; but he has given very life-like portraits of the fronds of the several ferns, and has coloured them up to the natural hue in every case,—so that, although the figures are not so minutely accurate as in Nature-prints, yet they present a sufficient resemblance to the originals, and are highly attractive.

In the text of the volumes the author has appended brief and correct descriptions to each name, and has frequently added useful remarks on the cultivation of the several species. Many of these demand considerable care, and it is curious to observe the amount of vigilance and solicitude—almost paternal—which determined pteridologists will bestow upon their delicate favourites. Here, for instance, is the soft-hair rooting-fern (*Trichomanes radicans*), or, as it is commonly called, the Bristle Fern, which in a wild state grows on damp, shady rocks and delights in the spray of waterfalls. When transferred to Highfield House, it is received by a watchful and waiting masculine nurse, who no longer exposes it to the rough winds of heaven, but puts it under a hand-glass, the top of which only lifts off, or pots it in large saucers on pieces of broken crock and freestone, with vegetable mould and silver sand, below which the saucer has been previously well drained, and upon this drainage a layer of sphagnum moss has been laid. Then, this saucer is placed within a larger one and the latter filled several inches deep with water, so as to form a canal of water round the plant,—upon the whole of which is placed a square hand-glass, opening at the top and having several holes in order to carry off the superfluous moisture.

If all these precautions and preparations are essential, then, will most readers say, it is palpable enough that we cannot afford the luxury of *Trichomanes radicans*; and when page after page and volume after volume are filled with text of which such descriptions are the lightest portions, one is apt to marvel how these fortunate fern-fanciers can chain themselves down to perpetual aridity of style and verbiage. How is it, we sometimes say,—how is it that they never by any mischance burst away from technicalities and stovehouse trivialities, and jump over flower-pots and broken crocks and hand-glasses and water-bearing saucers, and dash off down into the ferny glens, and by the rushing waterfalls and along the meadow watercourses, and through the moist, shady lanes, and take a look at the ferns as they are when at home, and give us a page or two of the free, unfettered and unglazed life of these graceful children of wild Nature's rearing? A dozen such home scenes recur to every fern admirer's memory—at least, one would think so—until he sits down to write a volume about them. Certainly, looking first at the one and then at the other, it cannot but be admitted that the unlikeliest thing to free fern life is the text of a technical book about the ferns.

In proof of this, take up one of Mr. Lowe's handsome volumes, not as a strict pteridologist,

but as a lover of ferns for the simple and variable gracefulness which they impart to natural scenery, and do you get one glimpse of what has so often filled your eye and heart under the open sky? Without the book we can return in fancy to the over-hedged, tortuous lane through which a brook finds its tinkling course of simple melody, and on the banks we again behold a miniature grove of bright green hart's-tongue ferns, pushing up their lingual or sword-like leaves, and letting them overlap in their mature largeness almost down to the margin of the brook. The hedge above is half clothed by the luxuriant uprising of the broad-leaved Scolopendriums below. Not a foot of earth is unshaded by their expansion. This is a lane of ferns, a semi-sunless domain given over to their occupancy.

Then advance into the deep green ravine to which the lane opens—what masses of the common bracken—what thick growths of *Pteris aquilina* are before us, almost groves in their wild unchecked growth! Winding down this fern valley, we catch a glimpse of the opening sea, whose green is less bright than that of the ferns, or rather, whose deep, sunlit blue contrasts strongly with the darker shades of the bracken. Here, on the rocks are, by report at least, other lesser and rarer ferns. Yonder is a cave which, if we can gain it, has a rare marine fern on its sides and roof, as books say. We just manage to creep round, evade the waves, and wind our difficult way into the cave. Half lit, and half moistened by salt water, it has a dim beauty of its own. But the fern, the coveted *Asplenium marinum*, where is it? Not a frond on the sides, and only, after diligent search, a few fronds, small and disappointing, peeping through the rifts of the inaccessible roof. Alas! the mystery and the misfortune are subsequently explained. No sooner was the *Asplenium marinum* known to be a coveted plant, than a Scotch gardener bethought himself of a miserable device. With ladder and basket he steals into this cave, roots up every reachable *Asplenium*, and then offers his ill-gotten spoils for sale, and vaunts their enforced rarity!

But we will find *Asplenium*, despite this Scotch trick; if not here, somewhere else. It loves sea-side rocks, it thrives by the saline breezes; it must have found some haunt that even the Scotch gardener did not know, or did not dare. Let us try yonder beetling rock, the very outermost one of this entire craggy ridge. We can only reach it by a somewhat critical descent, and subsequent ascent. At length our foot stands upon it, and we scrutinize its rifts. Lo! just below are three or four tufts of *Asplenium marinum*. But how to get at them is the question. The peril is too obvious. Nevertheless, down and round we scramble, slowly and difficultly, step planted fearfully after step upon inches of ridge. No secure holding-place is to be found, yet another yard or two and *Asplenium* is within our reach. We now handle it, but it is fast rooted inside the little clefts of granite. Only the leaves protrude. A penknife may help us; but how is it to be unpocketed with both hands hanging on to the rock? One look at the seething, hissing, scornful waves 200 feet below us. How they leap up with dashing spray to meet us if we miss our footing! Shall we defy them? We try for a half moment how we can hang on with one hand; we succeed, and in another moment out comes the penknife. Into the slender rifts it penetrates, and after unspeakable peril and inexcusable daring, we at last extract a few roots of *Asplenium*; we pocket them and the penknife; we scramble back bruised and torn, and bring home the hardly-

won ferns in triumph. But we have not the paternal patience of the great determined peridologists, and, what is more than all, we have not the sea-breezes. Sad is the result. A few discoloured, leathery little leaves in a bright red flower-pot are the sole present reward of our daring. Yet though we might gravely moralize upon so disappointing an issue of so perilous a pursuit, we honestly confess that we would dare and do the same thing again with much greater alacrity than we would read through the text of the whole eight volumes of Mr. Lowe's successful literary venture.

MEETING FOR THE ENSUING WEEK.
WED. Meteorological, 7.—Council.

FINE ARTS

A Primer of the Art of Illumination, for the Use of Beginners. By F. DelaMotte. (E. & F. N. Spon.)

Mr. F. DelaMotte thinks that as the taste for illumination continues to spread, the want of an elementary work upon the subject is palpable. He therefore produces this little book with a view to offering practical instruction to those beginners in the art of illuminating who may, or may not, possess the power of drawing, but who do not comprehend the peculiarities of this branch of mediæval study. He, rather injudiciously, ignores the existence of one or two similar productions, and rests the section of publications on the art upon those magnificent tomes that ordinary students look at, long for, but purchase not. Nevertheless, he has really brought out a handy book, beautifully illustrated, the text of which is well written and calculated to be useful. The instructions given are, as far as they go, succinct and intelligently expressed,—the last a quality by no means common in books professing to give information on practical questions of Art. We complain, however, that these are not complete,—the principle of giving only rudimentary instruction is insisted on a little too stringently. The result is, that although we have some handy information as to materials, such as colours and brushes and, to a certain extent, paper, the treatment of vellum, which is the material *par excellence* used for illuminating or copying illuminations, is not given. It is very well to say that this material is to be obtained ready prepared,—but in a book professing to give practical information such an item ought by no means to be omitted. We notice, also, the neglect of another important matter, which is indeed amongst the secrets, or “wrinkles,” so to speak, of this little art,—and that is, an account of the method employed in producing the gilding *in relief*, which gives such brilliancy and effect to old work. A casual reference to this method is given thus:—

“A large initial or surface of heavy colour may be very easily lightened by the introduction of a powdering of minute gold dots. These may be produced by laying on the dots, first of all, with either Chinese white, or with an article sold in the artists' colour shops called the gold medium and in either case touching the dots, when dry, with shell gold. The effect will be that they will stand out in strong relief from the ground on which they are laid, and will produce a very rich effect.”

—But this is not enough recognition of the chief peculiarity of the practice Mr. F. DelaMotte is treating upon. The process is very simple, and yet it is one which, being a departure from the ordinary practice of laying on body-colour, the author was the more bound to explain fully.

Mr. F. DelaMotte gives a brief history of the art of Illumination, quite enough for its

purpose, which, being succinct and popular, and moreover german to a little-thought-of question of Art, we extract:—

“It is the fashion to ascribe its origin, in common with that of many other arts and sciences, to the East; and indeed, the presence at the Museum of several beautiful specimens of Oriental illuminated MSS. would appear to denote a very high condition of the art in Persia and Hindostan at an early date; but in reality it is not improbable that the art was springing into existence simultaneously, or nearly so, in several parts of the world at once. The styles of the oriental illumination already alluded to, of the ancient Byzantine, of the early Roman, and the Hibernian, are fundamentally dissimilar, and probably came into existence independently of each other. It is from the last-named country—Ireland—then far in advance of all neighbouring lands in civilization and learning, that it seems most probable England first received the art. History informs us of what was done for the then inhabitants of this country by missionary monks from the island of St. Patrick, and there can be no doubt they would bring their service books, or at least the art of writing them, along with them, and so spread the knowledge of their art side by side with that of their religion; and it is remarkable that one of the earliest, if not the earliest, specimens of the art of illumination extant in this country, is a copy of the Gospels made for Macbrid Mac Derman, in (as is supposed) the year 885, and now to be found in the library at Lambeth Palace. The style of this very early age of the art is quaint, but highly characteristic. It shares with the Byzantine a severity and simplicity of outline, and an intricacy of interlacing in the details, which are very striking—one specimen in our first page of examples, it may be added, is taken from this curious work. Once in England the Hibernian element would naturally meet, mingle with, and finally be absorbed in the ever-progressing and improving tide of taste setting in from the Continent, or spontaneously springing out of the varying developments of art and science in England itself. We are not therefore surprised to find—and this must ever be borne in mind—that the science of architecture and the sister arts of illuminating, metal working, wood carving, embroidery, and perhaps we may add fresco painting, passed on hand in hand through a nearly parallel course of development through the middle ages, all culminating together, as far as chasteness of design and elegance of execution were concerned, in the thirteenth and fourteenth centuries, and as far as profuseness and richness of ornamentation were concerned, in the fifteenth; and all together sinking out of sight during the Reformation. And the reason why, in obtaining a general view of the progress of one—as illumination—it is wise to keep the others in mind, is, that each serves, and especially architecture, as a sort of *memoria technica* to the rest. Thus whilst the severe straight lines and semicircles of the Norman School prevail, a corresponding simplicity of outline characterizes the illuminations of the period; the same grotesque lizard-shaped monsters, which twine themselves round the capitals of the columns, form the components or terminals of the initials in the service books; and even a resemblance may be traced between, at least, one kind of beading and the exterior ornamentation of the writing. When the graceful and luxuriant curves of foliage begin to steal into the pages of the MS. they are to be found also forming the capital of the column, though here it must be confessed the former somewhat outruns the latter—a style of illumination generally known as the *opus Anglicum*, and claimed as the peculiar invention of this country, having been in use more than a century before the foliage, which is one of its characteristics, appears in the capital. Further on, when flowers are added to foliage in the one, they appear in the other; when the angular principle is introduced into architecture, it shows itself in illumination; and when outline is in the one almost buried under prodigal elaboration of detail, the other seems to have all the riches, animal as well as vegetable, of the park and the flower-garden, poured over its pages to smother the text.”

A short account of the various descriptions of books to which illumination was applied, given with a view of correcting the popular idea that all MSS. are missals, follows this, and some brief remarks on the most note-worthy MSS. in this and foreign countries. The following is curious and interesting:—

"There is one species of illumination chiefly applicable to initials, quite unique in its exquisite chasteness, for which we are indebted to Italy. It consists of interlacing branches, quite white, laid upon a parti-coloured floor, the effect being that a different colour appears through every adjoining interstice of the branches. The background is frequently lightened by being strewn over with white dots. The Oriental style of illumination is principally characterized by a profuse use of filigree work and gold, and by the introduction of numerous exquisitely finished miniatures and miniature pictures, in which it is not uncommon to find the faces drawn on tiny disks of ivory, and attached to the page *in situ*."

We must give the author credit for his good taste in recommending the strict study of nature to modern illuminatists who do not desire to reproduce the archaisms and quaintnesses of the old style. He says, "The principle of the construction of a border, in the style of the celebrated 'Hours' of Anne of Britany, may be strictly adhered to, for instance; but the details and their treatment may be quite new. Nor because the figures introduced into an Anglo-Saxon illuminated Bible are generally dislocated about the hips, and display a tendency to postures of the feet impossible even to the most flexible dancer, is it necessary to reproduce in a modern illumination of the same style the same unnatural distortions." The examples of ancient MSS. recommended to the student, which, with much good sense, the author chooses from collections accessible to all, are selected with judgment and knowledge, as well as taste. We remark, however, that he does not furnish the numbers of the examples as they are to be found in the Catalogues, but merely indicates them by their position in the show-cases of the British and East India Museums, and by the page in the official guide-books on which reference to them is to be found. This omission is really a great absurdity, the reason for which is a puzzle to us. That Mr. F. DelaMotte should give a variable and accidental number instead of a permanent one, when to the last is the one most commonly in use, is strange. As it is, the moment any change takes place in the arrangement of the contents of the show-cases above named, which may be to-morrow, his list of examples is almost useless. Of yore, the authorities of the British Museum had an intense and unreasonable objection to the publication of the reference numbers of their "select" MSS. in books like the one before us at least, or indeed wherever their objection had weight. But of late years this absurdity is not in action; and even if it were, Mr. F. DelaMotte, or any one else, is not called upon to obey it.

With regard to the illuminated reproductions which illustrate the text, twenty in number, we may say that they are executed with much care, taste and knowledge of colour. Judgment has been shown in the choice of the most characteristic, instead of the most elaborate specimens of each style.

STREET ARCHITECTURE.

A walk from the Strand to Broad Street, Bloomsbury, will reward any one who feels an interest in the progress of modern architecture; as, proceeding up Wellington Street, Bow Street, and Endell Street, he comes upon no less than four fine examples of the application of true Art to

domestic purposes, all in the revived Gothic style, all constructively admirable, and all displaying fit employment of colour in tiles or bricks to give variety and beauty to external decoration. For twenty years there has been an ugly blank by the side of the Lyceum Theatre, only tenanted by oyster-shells and decayed cabbage-stumps, and extensively decorated by preposterous posters and alarming *affiches*. This gap is now filled up in a very satisfactory manner by a building in yellow and red brick, designed by Mr. R. J. Withers, of Doughty Street. It consists of two floors, lighted by large round-headed windows of ample dimensions, the form of the heads of which is repeated above the opening by a hood-moulding in low relief; between the heads of the upper series are placed disks of polished marble of various colours: the whole surmounted by a cornice of good design supported on brackets. On the parapet above are placed at the angles certain vases, which, although valuable as breaking the sky-line, are yet, we must say, very ugly in shape, and quite out of keeping with the character of the rest of the building. As a whole, the employment of coloured brick in this edifice can hardly be said to exhibit sufficient repose and breadth of mass, being broken up rather uselessly.

The same artist has been more successful in his design for the glass-staining works of Messrs. Lavers & Barraud, Endell Street. He has employed better opportunities to greater effect. The large windows required by this firm for trade purposes gave him good scope. The building is lofty and extremely picturesque in its well-considered and varied roof-line, its gables, and many formed windows. The surfaces are extremely flat and simple; indeed, almost as much so as those of the most hideous house in Baker Street; but the disposition of black and red bricks externally and sparing introduction of stone, together with the varied forms alluded to, give a character to the whole which is effective and pleasing to a high degree.

Immediately adjoining Endell Street, and situate in Castle Street, are the National Schools of St. Martin's parish, designed, some years since, by Mr. Wyld. These, not being of recent erection, we need only commend as amongst the very finest examples of street architecture which have come under our notice. They are entirely of red brick, having on the roof a canopy, now indeed, we lament, filled in, to afford accommodation to a drawing-school, but when the arcades were open, giving an extremely picturesque appearance to the building: which is an example of almost pure Italian Gothic, of the finest period, very successfully and beautifully treated.

At the corner of Broad and Endell Streets is a fine and imposing mass of Gothic work, designed by Mr. Edward Barry for the National Schools of St. Giles's parish. This constitutes a most striking and dignified object, and, architecturally speaking, is hardly surpassed by any similar building in England. It is mainly of red and black bricks. The side towards Endell Street consists, on the ground-floor, of a group of three windows, engaged together, and surmounted by a hood moulding and string-course, which connects it with a large doorway of similar design. The curve of the moulding is not concentric with that of the window-head, thus giving variety to the forms; the window-head being circular, and the moulding taking the form of a drop-arch. The floor above, mezzanine, shows an arcade pierced with three square-headed windows surmounting those below, and two of similar character above the doorway. A frieze of moulded black and red bricks, or rather tiles, traverses the front over this, and is itself crowned by a bold string-course or cornice. The window openings of the grand floor, which are above this again, form a remarkable and beautiful feature of this front. Three dignified openings are separated by two piers of brick, having in front disengaged shafts of large size of polished granite, that stand in the depth of the wall, with carved capitals; the openings are pointed and paneled in alternate black and red moulded bricks. There is a similar double window, with a single granite shaft over the door as below. In the gable itself is a beautiful two-light pointed window, a discharging arch over it,

the head filled in and pierced with a circle of alternate black and red bricks as before, a polished shaft and carved capital to it, giving effect and lightness to the whole. Level with this another arcade pierced with windows, as in the mezzanine. In the apex of the gable a triangular window with a tooth-moulding around the inner edge; this window is divided by three circles in tracery of brick. The chimneys, that here break the gable end and sky-line, run down the exterior wall as far as the grand floor. The front towards Broad Street is simpler in design. The high-pitched roof has two rows of small triangular windows of varied form; the ridge tiles are perforated, and give lightness to the summit; there is a light iron railing upon the parapet, which is painted black and red. The arcades are as on the other front; the windows on the grand floor without granite shafts; the wall surface between the heads of these windows is filled in by ventilating holes with disks of open iron-work. The ground-floor as before. We believe the construction of this building has been most economical, despite its magnificent appearance. The whole does the highest credit to the architect.

FINE-ART Gossip.—The ranks of the Royal Academy have had a gap made in them by the death of A. E. Chalon, who died at Kensington on the 3rd inst., at the age of eighty. Mr. Chalon's works have been known familiarly at the Exhibition for so many years,—he was, indeed, one of the oldest of the "Academicians" for us to need to characterize them in any way, beyond a passing word in commendation of a certain lightness and occasional grace, which now and then redeemed their monotonous flimsiness,—for phases of beauty would break out at times despite the bad or careless drawing too prevalent in them. People were confounded, even as late as this year, by a little picture displaying great spirit, which was exhibited at the Royal Academy (No. 92), illustrating Pope's 'Rape of the Lock'. This, without making any allowance for the extreme age of the painter, was a singularly vigorous work, full of humour and character, and not without some merit in regard to colour. We believe him to have been a never-failing contributor to the Exhibition in Trafalgar Square. It is understood that no portrait-painter in this country enjoyed fashionable patronage to the extent this artist did. Even Sir William Ross or Mr. Buckner have not approached his position in this respect, which is, to say the least of it, one giving splendid opportunities to an artist.

The Council of the Liverpool Society of Fine Arts, at their meeting on Saturday last, opened the box containing the votes of the subscribers on the prize award. The works thus selected were as follows:—No. 433, Mr. Solomon's 'Drown'd, drown'd'; 298, Mr. Cross's 'Death of Thomas à Becket'; 466, Mr. O'Neill's 'Volunteer'; 158, Mr. Norbury's 'Caractacus leaving Britain a Prisoner'; 239, Herr Leu's 'Norwegian Fiord'; 364, M. Boesuet's 'View of Malaga'; 390, Herr Jacob's 'Man of Sorrows'; 506, Mr. Payne's 'Caernarvon Castle.' The votes for Nos. 433 and 298 were equal; the majority of the Council made their preference in favour of No. 433, and Mr. Solomon thus becomes entitled to the prize of 100*l*. We understand the sales this year are highly satisfactory, the total amount being considerably in advance of the corresponding period, last year. It appears that the Council contemplate adopting a practice followed in many Continental Exhibitions, of making changes in the hanging of some of the pictures when the season is partially over. Several gentlemen who have purchased pictures are naturally desirous of hanging them on their own walls; and it has been decided to allow them to do so, provided that other pictures are supplied to take the place of those which are removed.

Mr. H. Simmonds has just completed a noble engraving from Mr. Holman Hunt's 'Light of the World.' Notwithstanding the difficulty of reproducing the effect of mixed light, peculiar to this picture, by the burin, the engraver has been extremely successful in giving its fidelity to Nature. The face, in particular, not only in this,

men will do most wisely to avoid everything like strain and force, and to be content to seem tame rather than to risk effects which may peril her reputation.—The second lady, her *confidante*, Madame Lemaire, made the exception alluded to, being imperfect in her part; fortunately, it is one of small interest.—Mr. Sims Reeves, of course the *Robin Hood*, was in his fullest force. He has gained abundantly, both in action and in articulation, since we last saw him on the stage. The ballad in the second act (every English opera must have the ballad for the tenor and—the shops) was rapturously received; but, indeed, goodwill and just recognition were never wanting throughout the evening.

—Mr. Santley was the baritone, as *Sheriff*, singing as well as his music would admit; but this is less favourable to him than it might have been; his songs being either faded or fierce, and the last one bordering on what is repulsive in its awkwardness and difficulty.—Mr. Parkinson (*Allan-a-Dale*) is a promising second tenor. His voice is agreeable, and without being very robust (as the Italians say) it tells; but his pronunciation of “the mother-tongue” might be greatly mended.—Mr. Honey, as the *Sompnour* (to whom the heavy comedy of the tale is intrusted) leaped, struggled and grimaced most manfully;—and sang better, on the whole, than we have heard him sing elsewhere. Another bass in a small part, that of *Little John* (Mr. Bartleman), should make more of his voice, which is a good one. Mr. Patey as *Much* (a male-content outlaw) pleased us greatly. If we are not deceived, he has true stage instincts; and though his voice be not one of the first class, by working at it from the right side he may come to take a very good (if not the highest) position in Opera.—Of the reception of the work enough has been said. In all that a manager can do to keep faith with author, composer and public, Mr. Smith's English season has begun well.

HAYMARKET.—On Monday, a new comedy, entitled “Romance and Reality,” was produced for the purpose of re-introducing Mr. John Brougham to the English public. This gentleman has been for a long period in America, and is himself the author of the new play, which has been frequently acted in the United States. It will be recollected, that Mr. Brougham had a considerable share in the composition of “London Assurance,” and originally divided the honours of its production with Mr. Bourcicault. It was to him, we believe, that its peculiar stage-effectiveness was due. We can readily credit this, now that we have witnessed the singular piece of work that passes for a comedy on the Haymarket boards. The neatness and frequency of the jokes, the rapidity of the action, and the obviousness of the characters were the sources of success in the first instance. We find all these qualifications renewed in the present venture;—only they now exist in a state more intense. The jokes are twice as thick, the action is twice as fast, and the characters are still more obvious. The hero is one *Jack Swift*, a kind of Irish *Dazzle*, and, as impersonated by Mr. Brougham, is one of the swiftest of talkers and doers on record. He plunges into the house of the two brothers, *Oliver* and *Jasper Manly* (Mr. Rogers and Mr. Chippendale), and contrives adroitly enough to pass, at once, for an old friend. A young one, *Frank Meredith* (Mr. Howe), finds him in possession, and accepts his aid in a love-affair with *Rosabel* (Miss Florence Haydon),—a romantic girl whose craze is love in a cottage, with poverty for its stimulant, and who in appearance gains her desire. Frank, with Jack's aid, conveys her to the wished-for domicile, and finds much difficulty in disenchanting the young lady, who will not yield up her notions until reduced to a dinnerless condition. Converted at length, she becomes the mistress of a baronial hall. Woven in with this rather commonplace plot, we have the fortunes of a strong-minded woman, *Barbara*, the sister of the brothers Manly, who claims superiority for her sex, and expatiates on their wrongs, in season and out of season. She is willing, however, to elope with *Swift*, who manages to turn her over to *Lavender Kydd* (Mr. W. Farren), a fop who has been deserted by *Rosabel*. This termagant lady is admirably represented by Mrs. Wilkins, whose

stormy rhetoric is as amusing as it is extravagant. With such characters, everything rattles on without a moment's pause. They rush in, and they rush out,—pelt each other with their wit and sarcasm,—rage and laugh,—talk blank verse or prose, just as it happens,—speak slang or sentiment, whichever may turn up first,—and bring down the curtain every time with some effective tableau. Nor, then, is there any time left for the orchestra. A bar and a half of music and the veil is raised, and the characters are again pursuing each other in a state of breathless confusion. The *blasé* in search of a sensation will do well to witness this five-act farce. Their nervous system will doubtless receive a beneficial shock. The play is decidedly an actor's play—embodies his notions of theatrical effect, and sacrifices every iota of dramatic propriety to stage expediency and fast *go*. It is an example of what every judicious dramatist should avoid; but, from its cleverness and the extreme taste with which all its incidents are arranged, will prove suggestive to the competent critic.

LYCEUM.—A lady who has achieved some reputation in America made her *début* as a leading actress on Monday. The part chosen for her appearance was the heroine of Mr. Bourcicault's “*Irish Heiress*,”—a comedy which failed at Drury Lane, but has since succeeded in the United States. Miss Gougenheim speaks the Irish with sufficient brogue, and is tall, elegant and expressive in her person and features. There is some impulse, too, which promises well in her general style of action. A part of more vigour may suit her better. We have a notion that Miss Gougenheim may improve on acquaintance.

SADLER'S WELLS.—The play of “*Cymbeline*” was revived on Saturday, when *Imogen* was pleasingly performed by Mrs. Charles Young.—In the after-piece (“*A Roland for an Oliver*”), Miss Kate Saxon, by her life, dash, gaiety, and therewith sensible acting, made a prominent part of *Mrs. Fixtore*. Her discipline in the provinces has tended greatly to her improvement; and in characters like the above she will not easily be equalled. In other respects this lively piece was but indifferently put upon the stage. The lover was too old, and Mr. Ball knows none of the traditions of how Emery dressed *Fixtore* or how he uttered that terrible “*Taunted Races!*”

MUSICAL AND DRAMATIC GOSSIP.—Musical performances and projects increase in number week by week. — On one side, Dr. Wyld has given “*The Messiah*,” at the St. James's Hall, to a room as crowded as if “*The Messiah*” had been a work unheard or only twenty years ago successful. On another, Dr. Pech is announcing popular concerts at Exeter Hall, with an Oratorio for every Wednesday. Such a plan should bring out something less hackneyed than the two accepted Oratorios by Handel and Haydn—supposing that it gives any scope to enterprise or any financial margin for preparation.—It appears a settled purpose that performing Hippopotami, vaulting Arabs and such delights are to be replaced at the Alhambra, by music in some form or other; since the building is advertised as under alteration for that purpose.

We hear from the north of England of the sensation made by Madame Viardot's performances in Gluck's “*Orphée*” and Signor Verdi's “*Macbeth*.”—Madame Goldschmidt is on her way to England, — if she be not already arrived here, — from Sweden.

Publishers' catalogues are no subjects for review, hardly even of mention in print. The Musical Catalogue, however, of Messrs. Ewer & Co. is an exception;—since the list of scores, part-music and other matters, which it contains is so liberal, and the form of its publication is so available, that a word to direct the attention of all concerned may be of use to buyers, even more than sellers.

M. Vivier's opera, “*The Comet of Charles the Fifth*,” the other day produced at Baden-Baden (to words by MM. Méry and Cormon), was naturally an object of much curiosity;—yet no one acquainted with M. Vivier's past career, and who has thought of the difficulties which bar the way

against men of genius when they attempt to present themselves, will be surprised to find that the impression seems to have been such as might be made by an eccentric puzzle. From an audacious boy such an exhibition is to be laughed down; for a man past maturity the kindest criticism on it is silence. No *farceur* of private life, be his whims and his promptings and his musical accomplishments ever so great, can take up the steady calling of one who has to appeal to his public “for better, for worse” without more self-respect (implying respect of others) than M. Vivier—full of genius as he is—has thought fit to show. It is one thing to make a *calembourg*, or to blow a bubble, by way of amusing a vacant society;—it is another for a musician to present himself, in competition with MM. Auber, Meyerbeer, Halévy, Adam, who has not studied his craft in distinction to his own caprices.

M. Flotow is writing another opera. A first opera, by Herr Ressel, “*St. John's Eve*,” has been given at Stuttgart, apparently in vain.—A Madame Cash (of what country?) appears to have been “starring” successfully in Berlin as *prima donna*.

This winter seems setting in as a season of famine in music as regards Paris. The Italian Opera there has opened with nothing fresher than “*La Sonnambula*,” and with no *prima donna* better qualified than Mlle. Battu.—As another scrap of testimony to the efficacy of uniform and moderated pitch, it may be recorded that the opera was performed out of tune, Signor Gardoni's *Elvino* making the exception.

Theatrical architects should be in the “seventh heaven” just now; since, by the new Boulevard about to be driven through Paris seven theatres must needs be sacrificed; mostly faded and fetid places, singularly devoid of accommodation for the luxurious and expensive people of Paris, as compared (to take but the commonest street instance) with the *cafés* of the capital.—It is curious to see how long under some circumstances nuisances and defects can be tolerated before they are found out as such!—This wholesale sweep may possibly work an entire change in the theatrical arrangements of Paris.—A most grim and elaborate melodrama has just been produced at the Théâtre Ambigu-Comique by M. Henri de Kock, son of the popular novelist, and whose predilection for what is far-fetched, ferocious, and horrible contrasts strangely, as M. Janin remarks, with the easy and domestic burgher-humour of his parent.

MISCELLANEA

Street Architecture in Hull.—We find the following judicious suggestions in the *Eastern Counties Herald*:—“The *Athenæum* has the following remarks upon Art in the manufacturing districts:—‘Halifax, after the manner of Leeds, is about to erect a new Town-hall, with the loyal addition of a statue of the Queen. Why should not Leeds and Halifax become as quaint, as noble and picturesque as Nuremberg or Frankfurt? Perhaps it is only a question of time. Rome was not built in a day. York was not planned by a single generation. Of late years we have seen with the deepest interest a desire spring up to adorn the cities of trade and manufacture with characteristic public and private edifices. Manchester has put on a new face. Rouen is not so much changed in appearance. Lyons is not so much improved. The warehouses of the last twelve years are palaces. We only wish they had been a little more English in style. In a few years Manchester will have a character, a beauty, an attraction of its own, as strong perhaps as those of Lincoln or Wells. Commerce should be able to vie with monasticism, at least in the opulence of its taste. Leeds and Halifax are so adding to their architectural attractions as not to lag far behind the Lancashire city.’—Why should Hull be behindhand either, according to its opportunities? It would be pleasant to see some of our prosperous merchants with an eye to Art and to architectural effect in their alterations and rebuilding. Who knows that some day our High Street and our Dock-sides may not be lined by warehouses proud, picturesque, palatial? We have along our docks unequalled sites for warehouse-architecture, but the present erections there make

the very worst of this fine open space. Who will set the example of tasteful elegant buildings, which shall be a credit to the owner and an ornament to the town? With its river frontage and its docks, Hull might almost be made a second Venice,—in the days when Venice, too, had its merchant-princes. A Doge, and senators more or less 'grave and reverend,' we have already. Gondolas threading the Humber and Victoria Docks might be deemed an anachronism. But a Rialto and Place of St. Mark we might have. Marble fronts of course are out of the question. Stone must be fetched from a distance, and is expensive. But Mr. Gilbert Scott has taught us what pretty effects may be produced by coloured tiles and bricks, judiciously used. And then a shop, or warehouse, or workshop may be made attractive at such little cost. A building may be handsome and cheap as well as ugly and cheap, if the architect knows his business. Suppose there is a balance of some score or so of pounds on the side of ugliness! Surely few men who resolve to alter or erect will grudge the difference when their reward is an exterior which will always please the taste and satisfy the eye. Hull stands in need of some striking exteriors to redeem its streets from their present dead level of hideous uniformity. In Bradford, Manchester and other places the brick-wall style of architecture is being abandoned by the merchants and traders who find it necessary to enlarge or reconstruct their places of business. There is really no reason why we should not gradually see rising in our midst buildings of at least equal pretensions. It is only necessary that an example should be set. The force of imitation is strong in such matters, and though manias are not generally to be encouraged, we should really like to see a rage for street architecture spring up here. Directed and controlled by professional men of taste and skill, such emulation would be a noble one indeed. The burghers of old loved to adorn their cities with splendid works of Art. Each sought to add something to the picturesqueness and the beauty of the town in which he had lived and grown rich. One man endowed a hospital, another built a church, a third gave an altar-piece, another built for himself one of those quaint old mansions, rich in decorations and in carving, which are so plentiful in the old Flemish cities, and which are so dear to tourists. Each in his way was a benefactor. Each left the mark of his taste and munificence upon the city he loved, and thus there arose an Antwerp and a Bruges. The trading spirit then was not found inconsistent with a keen relish for Art. Will Hull not follow, at however humble a distance? Happily, as we know from a late example, the race of rich and beneficent burgh-masters is not extinct among us. What we wish to point out now is that the town may be enriched without a direct gift. A picturesque front in warehouse or in shop is a benefaction which will always gratify the donor and always ornament the town. A recessed doorway here, a little bit of carving there; a mullioned window and a well-proportioned arch; a buttress to relieve the line of wall, or a porch to give character to the house:—these, or any of these, are contributions which any town may thankfully receive. When Mr. Ruskin sees a house which breaks the monotony of a street by its well-conceived design, he knocks at the door and there and then expresses his acknowledgments. Mary or Susan may stare at him in helpless bewilderment; but the great Art-critic is bent on performing what he regards as a stern duty. Is there no local Ruskin who will knock at the doors of our townsmen, not to thank them for what they have done, but to urge them to attempt something for the architectural adornment of the borough? When the West-dock is formed there will be a grand opportunity for the erection of warehouses which shall not be a constant eyesore and reproach. We hope then to see rise along the wharves one or two imposing blocks of buildings, which the visitor may inspect with pleasure and the townsfolk point to with pride."

To CORRESPONDENTS.—L. J.—A. S. C.—T. M. L.—E. H. S.—J. W.—A. J. D. D.—W.—J. V.—M. C.—F. H.—received.

Erratum.—Page 441, col. 1, line 40, for "payment of its feast in lime," read fragments of its feast in brine.

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*50, Inverness-terrace, Kensington Gardens, W.
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December 10, 1859.

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